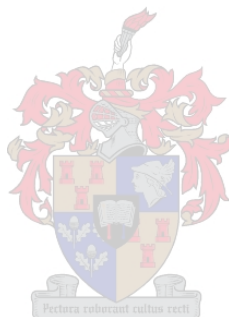


The implications of Ned Herrmann's “whole-brain” model for violin teaching: a case study

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of



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DECLARATION

By submitting this thesis electronically, I declare that the entirety of the work contained therein is my own, original work, that I am the owner of the copyright thereof (unless to the extent explicitly otherwise stated) and that I have not previously in its entirety or in part submitted it for obtaining any qualification.

Date: 24 November 2008

Summary

This study is concerned with determining whether the application of Ned Herrmann's "whole-brain" model would impact violin teaching in any way.

Our educational system places great importance on what has become known as the left-brain modes, that is, reading, writing and arithmetic, to the neglect of the so-called right brain's cognitive abilities, such as, music, art, intuition and dance. Well-intentioned, yet ill-informed teachers teach learners in ways that make learning difficult or impossible, as they are unaware of how to determine and use the preferred learning style of each learner. When a learner's learning style is not matched with the method of instruction, the learner's discomfort level may be so great that it not only interferes with the learning process but it could also ultimately prevent learning from taking place.

The researcher, therefore, set out to determine whether the use of whole-brain development would lead to any significant changes in the learning process. For a period of two school terms, case studies using action research were conducted on five of the learners that received instruction from the researcher. The research participants were so chosen as to make the experimental group as homogenous as possible. Data was collected qualitatively by means of diaries and was presented descriptively. Every week the learners received a printed copy of the homework exercises. They recorded their feedback weekly, in their diaries. The researcher, as the teacher of the learners, made weekly observations during lessons.

During this research the process of triangulation was used. This process added validity to the study as information about specific aspects was gained from three different perspectives, namely, that of the learners, the teacher and the learners' accompanists. The accompanists gave their feedback before the start of the research and again at the end. After applying Herrmann's model for two terms, the following became apparent:

- The learners practised more, were more motivated and there was a general improvement in their attitude.
- The learners felt that having received a printed copy of the exercises, a whole brain exercise in itself, had helped them to know what and how to practise.
- There was a significant change in the playing of the majority of learners (three of the five).
- The learners, where significant changes were not apparent in their playing, indicated that their understanding of their practising methods and playing had increased.
- The learners felt that they had benefited from the experiment as they all indicated that they would like future lessons to be conducted in the same manner.

In view of the positive outcome of the research, and given that this was a pilot study, the researcher suggests that similar studies using larger numbers of learners and involving a longer period of time, be conducted. The inclusion of a control group would also render the findings more conclusive. The researcher also suggests that violin teachers become knowledgeable about learning styles and whole-brain learning if they wish to reach all learners and enable them to achieve their potential.

Opsomming

Hierdie studie dien om te bepaal of die toepassing van Ned Herrmann se heelbrein-model enige implikasies vir viool-onderrig inhou.

In ons opvoedkundige stelsel word groot waarde geheg aan wat bekend staan as die linkere brein modusse soos lees, skryf en wiskunde, met die verwaarloosing van die sogenaamde regterbrein se kognitiewe vaardighede soos musiek, kuns, intuïsie en dans. Goed bedoelende, maar swak ingeligte onderwysers onderrig leerders deur middel van metodes wat die leerproses bemoeilik of heeltemal verhinder, aangesien hulle onkundig is aangaande die vasstelling en toepassing van elke leerder se voorkeur leerstyl. Wanneer die onderrigmetode dus nie by die leerder se voorkeur leerstyl aangepas word nie, sal die leerder se vlak van ongerief moontlik so groot wees dat dit nie slegs die leerproses negatief beïnvloed nie, maar ook uiteindelik verhoed dat enige leer plaasvind.

Die navorser se uitgangspunt was dus om vas te stel of heelbrein ontwikkeling tot enige noemenswaardige veranderinge in die leerproses sou lei. Gevallestudies wat aksienavorsing behels is oor 'n tydperk van twee skoolkwartale toegepas op vyf van die leerders wat deur die navorser onderrig word. Deelnemers in die navorsing is gekies om te verseker dat die eksperimentele groep so homogeen moontlik sou wees. Data is kwalitatief ingesamel deur middel van dagboeke en is beskrywend aangeteken. Die leerders het elke week 'n gedrukte weergawe van die tuiswerkoefeninge ontvang. Hulle het hulle terugvoering weekliks in hul dagboeke aangeteken. Die navorser, as die leerders se opvoeder, het weekliks gedurende lesse waarnemings gedoen.

Die proses van triangulasie is tydens hierdie navorsing gebruik. Hierdie proses het geldigheid aan die navorsing verleen deurdat inligting oor spesifieke aspekte uit drie verskillende perspektiewe verkry is, naamlik, die van die leerders, die onderwyser en die leerders se begeleiers. Die begeleiers het hul terugvoering voor die aanvang van die navorsing en weer aan die einde daarvan gegee. Nadat Herrmann se model vir twee skoolkwartale toegepas is, was die volgende duidelik:

- Die leerders het meer geoefen, was meer gemotiveerd en daar was 'n algemene verbetering in hulle houding.
- Die leerders het gevoel dat die gedrukte weergawe van die oefeninge, op sigself 'n heelbrein oefening, hulle gehelp het om te weet wat en hoe hulle moet oefen.
- Daar was 'n opvallende verbetering in die spel van die meerderheid leerders (drie uit die vyf).
- Die leerders, waar die verandering in hulle spel nie opvallend was nie, het aangedui dat hulle begrip van oefenmetodes en spel verbeter het.
- Die leerders het gevoel dat hulle uit die eksperiment gebaat het en hulle het almal aangedui dat hulle graag in die toekoms op dieselfde manier wil les hê.

In lig van die positiewe uitkoms van die navorsing en weens die feit dat dit 'n loodsstudie is, stel die navorser voor dat soorgelyke navorsing wat meer leerders betrek en oor 'n langer tydperk strek, onderneem word. Die insluiting van 'n kontrolegroep sou die bevindinge meer geldig maak. Die navorser stel ook voor dat vioolonderwysers kennis oor leerstyle en heelbrein ontwikkeling opdoen indien hulle alle leerders wil bereik en hulle in staat wil stel om hulle potensiaal te bereik.

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- The learners' accompanists who provided valuable feedback on the learners' playing.

**We are given as our birthright a Stradivarius and we come
to play it like a plastic fiddle.**

Jean Houston (as cited in Caine & Caine, 1994)

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CHAPTER ONE

PURPOSE, RESEARCH METHODOLOGY, AND LITERATURE REVIEW

1.1 Rationale

The brain is an organ, like the heart or lungs that has its own natural function. It also possesses a virtually inexhaustible capacity to learn (Caine & Caine 1994:3). Many educators, however, do not have the scientific background to understand the latest developments in cognitive science (Sylwester 1995:5). The explosion in neurocognitive research over the past two decades (Byrnes 2001, Jensen 1998, Jensen 2000a) and the development of sophisticated, non-invasive medical instruments have produced new information on the cognitive processes of the brain at work (Sousa 2001:2). Educators are, therefore, finding themselves at a significant point in time “because the ‘art’ of teaching is rapidly becoming the ‘science’ of teaching, and this is a relatively new phenomenon” (Marzano, Pickering & Pollock 2001:1). As Eric Jensen puts it:

If you want to get your car fixed, you’d likely go to a mechanic. For legal help, you’d find an attorney. To understand the brain and how we learn, would you go to a teacher? Probably not. Yet every year, millions of parents trust that the professionals who teach their children know something about the brain and processes of learning (Jensen 1998:7).

If teachers hope to maximise learning, they will need to be knowledgeable about the following:

- Teachers need to understand how the human brain functions and take into account what is natural to the brain. They need to acknowledge the brain’s “rules” (hardwiring) for meaningful learning and base their teaching activities on these rules (Caine & Caine 1994, Jensen 1995, Sylwester 1995, Sprenger 2002).
- Teachers need to take into account that every learner is unique and takes in and processes information differently (Charles 1976, Felder 1996, Garger 1990, Hannaford 1995, Herrmann 1995, Jensen 2000b, MacLean 1990, Sternberg 1997).
- In learning according to thinking modes and the natural hardwiring of the brain, teachers regard learners as active participants in the learning process. Teaching that takes cognisance of thinking modes and ways in which the

brain has been hardwired, starts with the learner as a whole being, as the brain is not divided into separate parts labelled “feelings” or “cognitive development” or “physical activity”. Active learners are completely immersed in their world and learn from their whole experience (Caine & Caine 1997:18).

1.2 Research problem

The term “learning style” is often used to describe the range of individual differences that exist in the way that people learn. When used in this way, the term “learning styles” is thought “to include a range of constructs describing variations in the manner in which individuals learn” (Price 2004:681). Failing to match a learner’s learning style with the method of instruction will cause the learner to experience discomfort (Felder 1996:18). The learner will struggle to learn and will find it boring, demanding, frustrating, non-productive and/or unfulfilling (Herrmann 1995:17). The learners’ discomfort level may be so great that it not only interferes with their learning but also in some cases even prevents learning from taking place (Felder 1996:18). Robert J. Sternberg describes the situation as follows:

Most of the students we are consigning to the dust heaps of our classrooms have the abilities to succeed. It is we, not they, who are failing. We are failing to recognise the variety of thinking and learning styles they bring to the classroom, and teaching them in ways that don’t fit them well (Sternberg 1997:17).

Rita and Kenneth Dunn believe that schools are not making the most of existing knowledge about different learning styles. The learners are not tested in order to determine which teaching strategies would benefit them the most and enable them to learn best (Dunn & Dunn 1972:28).

There are many learning-style models such as Gregorc’s model (Brandt 1990, Gregorc 1979, Gregorc 1985), David Kolb’s model (Kolb 1984, Kolb, Rubin & McIntyre 1984, McCarthy 1990), Howard Gardner’s theory of Multiple Intelligences (Gardner 1983, Sweet 1998), Myers-Briggs Type Indicator (Brandt 1990, Lawrence 1993, Myers 1993, Myers 1995), Bernice McCarthy’s 4MAT System (Brandt 1990, McCarthy 1990, Kelley 1990), the Dunn and Dunn model (Brandt 1990, Dunn 1990), and Marie Carbo’s model (Brandt 1990, Carbo 1990) to name but a few. Ned Herrmann’s model was, however, chosen for this study as it can be substantiated

scientifically, is based on the physiology of the brain and encourages whole-brain development (Herrmann 1995:60-63). Herrmann's model distinguishes between four different modes of thinking and assigns a physical site within the brain to each (Benziger & Sohn 1993:239, Herrmann 1995:63). Herrmann's model has two main theoretical components, namely, functional specialisation and dominance. Functional specialisation means that the brain is divided into areas each of which has functions that it performs best. Dominance means that, given functional specialisation, the majority of people are born with a natural physiological preference for one or more of the modes (Benziger & Sohn 1993:245).

In this study I would like to investigate what the implications of Ned Herrmann's "whole-brain" model are for violin teaching.

1.3 Aim

Donald G. Campbell says that by understanding the workings of the nervous system and the parts of the brain, the triune brain theory, the left/right brain theories and the holographic brain theory, "existing methods of teaching and experiencing music can be enhanced" (Campbell 1988:14). By learning about our own thinking styles and understanding the diversity of thinking styles our learners possess, we are able to ensure that learners understand what we are teaching even if they have very different thinking styles from our own. Pat Guild believes that a teacher's main focus should be an understanding of the learner and the learning process (Guild 1997:31). Learning becomes a pleasurable experience when learners sense that they are advancing towards a goal. Success results in enjoyment and when our progress becomes enjoyable, we tend to gravitate to those activities that lead to success (Zull 2002:234).

The researcher is aware of the fact that the left brain/right brain theory is a fairly old concept (Springer & Deutsch 1998:3). The aim of this study is not to prove the validity of this theory or for that matter, any other learning style theory, but rather to determine the outcome if whole-brain development is encouraged and applied. In order to do this, however, knowledge of these theories would be necessary.

It is the aim of this study to answer the question as to whether use of Ned Herrmann's "whole-brain" model would impact violin teaching positively, negatively or not have an effect at all.

1.4 Research design

1.4.1 Literature review

In the literature review, a definition of the term "learning style" is given. The three dimensions of learning styles, namely, cognitive, affective and physiological are discussed in order to gain a better understanding of this definition. During this study, the researcher became increasingly aware of the controversial nature of learning styles. As a result a critical analysis of learning styles is included in the literature review as there are a number of problems that one encounters when observing the way in which learning styles function. Given that the learning styles field is a problematic and controversial one, reasons for using learning styles or why learning styles should be used, are also discussed.

Coffield *et al's* method of classification is used to group models of learning styles into "families" (Coffield *et al* 2004a:10). The thirteen most influential models are then discussed. The reasons for choosing these thirteen models only, is also given. The literature review ends with reasons why Ned Herrmann's "whole-brain" model is used in this study. In order to cover all the aspects mentioned above, it will be necessary to draw on information from a number of disciplines, such as, chemistry, biology, genetics, sociology, psychology, neurology, and computational neurobiology.

1.4.2 Model

Ned Herrmann's "whole-brain" model will be discussed. An explanation will be given as to how the incorporation of Paul MacLean's triune brain theory and Roger Sperry's left brain/right brain theory gave rise to Ned Herrmann's "whole-brain" model. The reason for choosing this model is that, although metaphorical, it offers a physiological approach to the way in which we think, learn and communicate, thus offering a more scientific approach and emphasising the natural way in which the brain functions. This model also encourages whole-brain development and promotes the idea that learners should have equal access to all four quadrants of this model.

Herrmann's "whole-brain" model can be classified as a model in which learning styles are flexibly stable learning preferences (Coffield *et al* 2004a:11).

1.4.3 Research participants

Case studies were conducted on five violin learners. All of the research participants received instruction from the researcher.

1.4.4 Research methodology

The researcher conducted case studies, using action research. The data was recorded qualitatively by using a research diary. The data is presented descriptively in chapters four and five. Action research is a method of constructive inquiry and creates new knowledge based on enquiries within specific and most often practical contexts (Koshy 2005:3, 9). During the research process, knowledge was gained of a specific matter through the use of a number of interconnected cycles of research planning, acting, observing and reflecting (Bannan 2004:295).

The process of triangulation was applied during this study. In this process, data were collected from three different perspectives in order to shed light on a specific matter. Data from the perspectives of the learners, the teacher and the learners' accompanists were collected. Data on the results of the interventions were collected and analysed from the perspective of the researcher/teacher, and the findings were interpreted in the light of how successful the action had been and whether there was any significant change that occurred in the learning process.

During this study a time-series evaluation was conducted using a quasi-experimental design. This involved the investigation of processes that occurred over a certain period of time involving the same group of learners (Babbie & Mouton 2002:351-353). This type of research warrants the absence of a control group, as this is not always practically possible. In order create a homogenous group of participants as possible, the researcher was restricted by the number of learners taking lessons from her.

1.4.5 Ethical considerations

The research participants were all learners that took violin lessons from the researcher. The participants were informed beforehand, in terms that they understood the full extent of the experiment that would be conducted on them. The researcher obtained written consent from the parents of the learners before the start of the experiment. Instead of their names, pseudonyms were used to ensure that all information remained confidential. No physical, psychological, or social harm resulted from this study, as the researcher used accepted educational practices.

1.4.6 Chapter outline

Chapter one begins with the rationale behind the study. The problem that has been identified is stated and explained. A discussion of the aim of the study then follows. In the literature review, the points that will be discussed in chapter two are mentioned. The research participants and the research methodology are discussed briefly but will be discussed in greater detail in chapter four. The limitations of the study are mentioned as well as the ethical considerations undertaken before the start of the study.

In chapter two, learning styles are defined and discussed in greater detail. The complexity of the learning-styles field is examined and the critique against learning styles investigated. The different types of learning-style models are discussed and the reasons for using Ned Herrmann's "whole-brain" model are given.

Chapter three discusses Ned Herrmann's "whole-brain" model in greater detail. The two theoretical components of this model, namely, functional specialisation and dominance, will also be examined. Herrmann's move from the physiological model to the metaphoric four-quadrant model is explained and characteristic preferences of learners falling into each quadrant are given. The chapter ends with an explanation as to how the Herrmann Brain Dominance Instrument (HBDI) is applied and what is involved in the term "whole-brain" learning.

Chapter four starts with a detailed explanation of the research methodology used in the practical experiment. A short description of the research participants follows and all exercises used in the experiment are listed. The findings of the experiment after

the first term were based on the learners' feedback and observations made by the teacher. A discussion of the findings appears at the end of the chapter.

Chapter five discusses the feedback received from the learners and the teacher during the second term. The feedback from the learners' accompanists is also examined. A discussion of the findings after the second term follows.

Chapter six concludes the study with a summary of the findings. Limitations of the study are also given. The researcher's deductions are discussed and recommendations for further study are stated. A complete bibliography and appendices follow. The appendices contain all the homework sheets, diary entries and questionnaires used in the practical experiment.

CHAPTER TWO

LEARNING STYLES

In this chapter learning styles¹ will be defined and the different types of learning style models² will be discussed. A review will also be given on the complexity of the learning styles field and the critique against learning styles will be investigated. At the end of this chapter the reasons for using Ned Herrmann's "whole-brain" model will be given.

2.1 Definition

A learning style is the unique and preferred way in which individuals think and learn³, in other words, the way in which they take in and process information (Bentham 2004:64, Caine *et al* 2005:226, Dunn & Griggs 1995:13, Felder 1996:18, Krechevsky & Seidel 1998:22, Nilson 1998:63, Price 2004:681, Tileston 2005:15). Anthony F. Gregorc describes learning styles as "behaviours, characteristics, and mannerisms" that are symptoms of mental qualities used to gather information from the environment (Gregorc 1985:179). David Kolb defines learning styles as follows:

Learning styles are conceived not as fixed personality traits but as possibility-processing structures resulting from unique individual programming of the basic but flexible structure of human learning. These possibility-processing structures are best thought of as adaptive states or orientations that achieve stability through consistent patterns of transaction with the world (Kolb 1984:95-97).

For the purposes of this study, however, I would like to use James W. Keefe's definition of learning styles. According to Keefe (Keefe 1979:1), learning styles are "characteristic cognitive, affective, and physiological behaviours that serve as relatively stable indicators of how learners perceive, interact with, and respond to the learning environment".

In order to understand this definition we will firstly need to discuss the cognitive, affective, and physiological dimensions of learning styles.

¹ Learning style is a biologically and developmentally imposed set of personal characteristics that make the same teaching method effective for some and ineffective for others (Dunn, Beaudry & Klavas 1989:50).

² A learning style model is a technique used to analyse thinking preferences.

³ Eric Jensen describes learning as being a highly personal, multi-levelled experience (Jensen 1988:30).

- **The cognitive dimension of learning styles:** According to James W. Keefe (Keefe 1979:8), Samuel Messick states that the cognitive dimension of learning styles has to do with the characteristic way in which a learner processes information i.e. the typical way in which a learner understands, thinks, solves problems, and remembers information.
- **The affective dimension of learning styles:** This includes personality characteristics that are concerned with attention, emotion, and valuing. The affective dimension of learning styles is the motivational processes that are regarded as the learner's characteristic way of arousing, directing and sustaining behaviour. This dimension is the product of motivational processes that are open to a number of influences, such as the cultural environment, pressure from parents and peers, influences from school, and personality factors. In these instances values are most often involved (Keefe 1979:8).
- **The physiological dimension of learning styles:** The physiological dimension of learning styles is biologically based. It is concerned with responses that are based on sexual differences, nutrition and health, and characteristic responses to the environment. Physiological factors are amongst the strongest influences on the learning process. A learner that is hungry, sick, or suffers from malnutrition reacts and behaves differently to a learner that is healthy. Boys and girls also react differently in certain learning situations (Keefe 1979:15).

2.2 Complexity of the research field

On the surface, the idea of learning styles seems interesting and simple but beneath this unproblematic façade lies a host of conceptual and empirical difficulties or problems. The learning styles field is not unified, but rather, is divided into three related areas of activity: theoretical, pedagogical, and commercial (Coffield *et al* 2004b:10).

The first area of activity is the ongoing theoretical and empirical research conducted on learning styles in the United Kingdom, the United States of America, and Western Europe. This research began in the early 20th century and is still generating new ideas

and an ever-growing number of instruments (Coffield *et al* 2004b:10). It is important to take into consideration that research in the field of learning styles is characterised by a large number of small-scale applications of particular models to small samples of students in specific contexts. According to Coffield *et al* (2004b:10), this has been a reason for concern when reviewing the impact of learning styles on teaching and learning, as there are only a limited number of robust studies which give reliable and valid evidence providing clear suggestions that can be used in practice and that are based on empirical findings. For the purpose of this study, only thirteen of the major models will be discussed.

The second area of activity is the infinite amount of research done on teaching and learning. This research appeals to researchers from different specialities, mainly from psychology, but also from sociology, business studies, management, and education. Researchers operating in the field of learning styles across these disciplines have the tendency to interpret evidence and theories according to their own terms. As a result of this, evidence consists of contrasting and dubious theories from psychology, sociology, education, and policy studies. These theories are then also interpreted in different ways from different perspectives. This problem is further aggravated by the way in which researchers develop their reputations by creating individual territories and areas of expertise that are then defended against those from a different perspective (Coffield *et al* 2004b:10).

The third area of activity is comprised of a large commercial industry that promotes specific inventories and instruments. The commercial gains resulting from the formation of a successful learning style instrument are so great that any critique, with regard to the theoretical and empirical bases of the founders' claims, is most unwelcome (Coffield *et al* 2004b:10).

Another problematic aspect is that researchers create their models and instruments for different purposes. The aim of some researchers is to make a contribution to the theory on learning styles and they do not intend their instruments to be used in conventional practice. Some researchers, on the other hand, create instruments to be used in varied contexts. These differences affect the type of claims made for the instrument and the kind of research studies that evaluate it (Coffield *et al* 2004b:11).

2.3 A critical analysis of learning styles

There are a number of problems that one encounters when observing the way in which learning styles function:

- Confusion with regard to terms and definitions used (Cassidy 2004:420, Coffield *et al* 2004b:12, Curry 1990:50).
- Weakness in the reliability and validity of measurements (Coffield *et al* 2004b:2, Curry 1990:50, Reid 2005:53).
- Problems in identifying relevant characteristics in both the learners and the educational setting (Curry 1990:50, Reid 2005:53).
- The idea that it is impractical to accommodate the individual learning styles of all learners in a class, a problem that does not exist for individual music instruction (Reid 2005:53).
- A commercial element most often accompanies a specific learning style point of view. A teacher sometimes needs to attend expensive workshops and buy expensive materials in order to use a specific approach (Reid 2005:53).

Each of these factors will now be discussed separately.

2.3.1 Confusion with regard to terms and definitions

Simon Cassidy states that “the terms ‘learning style’, ‘cognitive style’, and ‘learning strategy’” are often used rather vaguely in theoretical and empirical accounts on the subject (Cassidy 2004:420). The terms “learning style” and “cognitive style” are sometimes used interchangeably while at other times they are given separate and different definitions (Cassidy 2004:420, Coffield *et al* 2004b:2, Dunn, Dunn, & Price 1979:53, Keefe & Ferrell 1990:58). Further confusion occurs when theorists give clear definitions of the concepts used when starting their research but fail to maintain the boundaries they have placed on their language while conducting later research (Coffield *et al* 2004b:12).

According to Dunn, Dunn, & Price (1979:53), the terms “learning style” and “cognitive style” are different from each other but they also complement each other. “Learning style” refers to the way that an individual responds cognitively, affectively,

and physiologically to the environment while “cognitive style” describes the way that responses are made based on the individual’s psychological differences (Dunn, Dunn, & Price 1979:53, 54). Learning styles involve the practical application of one aspect of cognitive styles. Cognitive styles include learning; learning styles however, do not incorporate all the aspects of cognitive styles (Richter 1992:55). The main difference between learning styles and cognitive styles becomes evident when considering the application thereof. Cognitive styles can be made to apply to a large number of varying situations while learning styles only apply to classroom behaviour and the learning situation (Richter 1992:55).

Hartley (1998:149) believes that learning styles may occur more as a habit than learning strategies, which are optional. According to Curry (1990:51) “style”, “strategy”, and “tactic” are differentiated between very indistinctly. Curry states (1990:51), however, that there seems to be a certain degree of agreement in the literature indicating style to be connected to information processing practices that function in a trait-like manner at the personality level; strategy to be associated with the consistency in which learners approach learning at school across a number of situations; and tactic as describing the characteristic, observable activity of learners in a specific learning situation.

2.3.2 Weakness in the reliability and validity of measurements

When educational or psychological tests are used, individuals using the tests should realise that the tests meet the minimum standard for use and interpretation. The developers of the tests use different kinds and degrees of evidence to support their various conceptualisations and measurement systems. According to Curry (1990:51), however, “the tendency among the learning style researchers has been not to pursue the necessary iterative pattern of hypothesis-investigation-modification but rather to rush prematurely into print and marketing with very early and preliminary indications of factor loadings based on one dataset”. This weakens any claim of valid interpretation of the test scores (Curry 1990:51). Curry also suggests that due to the generally poor quality of the available instruments, it would be unwise to make use of a single instrument and then regard it as an accurate indicator of learning styles. This would lead to the assumption that one instrument is more correct than the rest and as yet such evidence is lacking (Curry 1987:16).

Writers and researchers in the field of learning styles have also not investigated ways of identifying similar concepts in an attempt to gather construct-related evidence. As a result the users of the tests have no or little indication of the amount of overlap across the different learning style conceptualisations (Curry 1990:51). For example, common elements exist between elements such as field dependence/independence, what the individual's locus of control is i.e. whether he/she is motivated "internally" or "externally", as well as the sociological preference of the individual. Whether a person is reflective or impulsive seems to be related to whether he/she is careful or willing to take risks. This is then further related to the individual's need for structure or alternatives (Dunn, Dunn, & Price 1979:54). Researchers also have no evidence to prove that the interpretations are valid for the tests results observed (Curry 1990:51).

The validity of the instruments used to determine an individual's learning style has often been questioned. The following can be said in reply to this. The majority of the learning style instruments are based on self-report. This means that the data obtained relies heavily on the individual's awareness and accuracy when describing their preferences. If these descriptions were regarded as a guide rather than a fixed and precise picture, then the questions put forth in any scientific analysis of the subject would change qualitatively. The prime focus should not be the investigation of an instrument in isolation but rather, the value of the data collected by the instrument in directing learning, teaching and curriculum development (Reid 2005:54).

2.3.3 Problems in identifying relevant characteristics in both the learners and the educational setting

Lewis describes the situation as follows:

Different groups of researchers seem determined to pursue their own pet distinctions in cheerful disregard of one another...There is the impulsive versus reflective distinction, which seems to indicate something about the tempo of learning. There is the field-dependent versus the field-independent distinction, the serialists and the holists, and a lot more...In my opinion, the right thing to do is to focus...on the search for individual differences which are basic, in the sense that they underlie (and to that extent, explain) a whole range of more readily observable differences (Lewis 1976:304,305).

Researchers have not come to a conclusion as to whether optimal results are achieved when the learning styles of an individual is matched or mismatched with the instructional methods of the curriculum (Curry 1990:52, Reid 2005:53). According to

Gavin Reid (2005:56), Stahl makes a summary of learning style research and goes to show that most of the studies fall short when determining the value and effectiveness of using a learning style approach (Reid 2005:56).

2.3.4 The impracticality of accommodating individual learning styles in a classroom set-up

The conventional school programme and the expectations and rules that control curriculum development can all provide opposition to the successful implementation of learning styles. The formal examination-centred environment of a traditional school will make the consideration of learning styles far more difficult than a school environment that is more flexible (Reid 2005:82). Individuals with different learning styles are present in a classroom set-up and it is practically impossible to accommodate each individual's learning style. It would, therefore, be of vital importance to ensure that the activities and materials used are adequate to satisfy a wide range of styles (Reid 2005:83).

This problem does not exist in individual violin tuition where the teacher is more readily able to focus on a specific learner and accommodate his/her preferred learning style. The teacher can also more readily assist the learner in developing his/her less preferred modes of thinking. This would also be true for any other individual music tuition. However, the question still exists as to whether violin teachers are aware of differences in learning styles and to what extent they apply this knowledge. In individual teaching, it may often be the case that teachers apply "one size fits all" teaching.

2.3.5 The commercial element involved

Certain learning-style models and their protagonists have been sharply criticised because they conduct research into the instrument that they sell, therefore leading to influences resulting from the possibility of vested interests (Coffield *et al* 2004a:46). The commercial gains for the individuals involved in the conception of successful learning style instruments are so great that a critical evaluation, with regard to the theoretical and empirical bases of their assertions, are most unwelcome (Coffield *et al* 2004b:1).

In spite of all these problems and complexities there are many positive elements to learning styles. These will be discussed next.

2.4 Why use learning styles if it is such a problematic and controversial field?

An understanding of learning styles is crucial in providing equitable opportunities for learning. This is especially significant now when society places strong emphasis on the equality of people regardless of their gender, race, culture and abilities (Nilson 1998:63, Pressman & Dublin 1995:11).

It is of utmost importance for a teacher to understand the differences in the way that people think and to be aware of his/her own preferred style with its strengths and weaknesses (Fairhurst & Fairhurst 1995:3, Lang *et al.* 1995:8, Pressman & Dublin 1995:11). Without this knowledge or awareness it can too easily be taken for granted that the way in which a task or problem is approached is the “correct” way and that all other approaches are incorrect. The learners whose learning styles are different to that of the teacher are then deprived of their preferred and most effective means of learning (Lang *et al.* 1995:8, Pressman & Dublin 1995:10).

When teachers limit their teaching to one preferred style, the majority of their learners will not be involved in the learning process. When teaching methods are adapted to accommodate learning styles, learners become actively involved and they begin to ask for that which they require in order to learn more effectively (Pressman & Dublin 1995:11). Schools will become more unbiased and impartial when they begin to accommodate a number of learning styles instead of rewarding the same type of learner all the time (Pressman & Dublin 1995:30).

“Learning how to learn is an empowering experience that students need if they are to be successful lifelong learners” (Claxton & Murrell 1987:iv). When a learner’s style is matched for a prolonged period, the tendency will be to become satisfied in this “comfort zone” but ultimately this leads to boredom (Gregorc 1979:26). All learners, therefore, need to be given the opportunity to use and develop their different intelligences. This will equip them with the ability to use different skills at different times (Pressman & Dublin 1995:30). Hence, the importance of whole-brain development.

Certain studies suggest that learners are able to add to the learning strategies that they already use (Claxton & Murrell 1987:iv, Gregorc 1979:22). Helping learners to understand their learning preferences and assisting them with ways to cope when material is presented in a way that mismatches their style are useful strategies. Learners are hereby encouraged to participate more actively in the learning process thereby taking charge of their own learning (Claxton & Murrell 1987:iv, Entwistle 1988:215, Reid 2005:12, 64).

The twenty-first century workplace and community require problem solving processes involving right-brain activities. School, on the other hand, still places emphasis on left-brain learning (Pressman & Dublin 1995:30). According to Rita Dunn and Shirley Griggs (1995:13), Goodlad says that in conventional schools the learning environment and the way in which learners are taught are exactly the same. It is as though each learner is expected to learn in exactly the same way as his peers (Dunn & Griggs 1995:13). According to Barbara Clark (1986:19), studies done by William Gray and Jerre Levy indicate that learning is easier and the brain works more effectively when the emotional and cognitive systems are integrated. Learning is actually prevented when feelings are ignored. Clark states further that motivation is the product of highly integrated brain action (Clark 1986:19). Marilyn Ferguson summarises this well when she says:

All wholes transcend their parts by virtue of internal coherence, cooperation, openness to input. The higher on the evolutionary scale, the more freedom to reorganise. An ant lives out destiny; a human being shapes one...If we try to live as closed systems, we are doomed to regress. If we enlarge our awareness, admit new information, and take advantage of the brain's brilliant capacity to integrate and reconcile, we can leap forward (Ferguson 1980:169,170).

As Anthony Gregorc puts it: "The whole is greater than the sum of parts" (Gregorc 1979:19).

A larger number of learners from differing cultural and economic backgrounds will be successful if schools help these learners to use a wider variety of learning styles in their daily schoolwork (Pressman & Dublin 1995:30). Learners of the same age have differing abilities and life experiences. It is, however, their unique experiences that develop their learning abilities and not their age (Clark 1986:6).

It has been shown that learners that are exposed to a teaching style that matches their learning style achieve higher marks in tests, have a better factual knowledge, possess a more positive attitude and fewer disciplinary problems, and are more competent (Dunn, Dunn & Price 1979:52, Entwistle 1988:95, Henson 1988:157). When mismatching of style occurs for a lengthy period of time or when it becomes a chronic occurrence, stress and even burnout could result. If the mismatching of style is not recognised and dealt with appropriately it could lead to major mental, emotional, and physical problems (Gregorc 1979:24, 26).

2.5 Do learning styles change over time?

The concept of learning styles tends to mean something that is unchanging and constant over time. Different theorists, however, make different assertions with regard to the extent of stability within their model of styles. Certain theories describe learning styles as being “flexibly stable”. The argument is then used that earlier learning experiences as well as other environmental factors may lead to the creation of preferences, approaches or strategies rather than styles. Styles could also then vary from context to context or from task to task (Coffield *et al* 2004b:11).

The majority of brain researchers support the theory that individual differences in behaviour can be, at least partially, attributed to genetically determined differences in the organisation of the brain. They do also, however, agree that this theory needs further study. Herrmann (1995:20) believes that we are not as genetically “programmed” as we think. As we respond to learning opportunities, according to Herrmann (1995:20), we naturally respond with our strengths as these win us reward and praise. The more our behaviour is positively reinforced, the more we favour a specific mental response. Repeated usage can cause a small difference in hemispheric specialisation to develop into a strong preference for one cognitive mode above another (Herrmann 1995:20). Herrmann, therefore, believes that a learning style can be changed through practice.

2.6 Types of learning styles

Learning styles have been characterised in different ways based on a number of theoretical models (Cassidy 2004:421). Firstly, there is Curry’s model. Curry (1983)

categorises the research concerning the different ways in which people learn into four categories and calls it the “onion” model. The four categories are:

- Instructional and environmental preferences,
- Social interaction style,
- Information processing style, and
- Cognitive personality style (Cassidy 2004:423, Claxton & Murrell 1987:7, Coffield *et al* 2004a:8, 9, Curry 1983).

The instructional and environmental preferences category is concerned with the individual’s preferred learning environment. It comprises the outermost layer of the onion and consists of the most observable qualities (Cassidy 2004:423, Claxton & Murrell 1987:7). Being the outer layer, it is also the layer most susceptible to influence. This makes it the least stable for measurement (Cassidy 2004:423). The next layer of the onion model is social interaction. This layer is concerned with the individual’s social interaction preference while learning. It deals with the way in which learners interact and behave in the classroom. The third layer is a more stable layer and is concerned with the way in which an individual processes information intellectually. Cognitive personality style forms the innermost layer of the onion. This layer has to do with our basic personality traits (Cassidy 2004:423, Claxton & Murrell 1987:7, Curry 1983). Many researchers, in the field of learning styles, see Curry’s model as a useful and practical way to classify models within these broad categories (Coffield *et al* 2004a:8, 9).

Vermunt (1999:256-264) proposed an alternative model in which he tried to combine different learning processes. Some of these processes are regarded as being fairly stable, for example, mental learning models and learning orientations; and others are more contextually derived, for example, choosing between regulating and processing strategies (Coffield *et al* 2004a:9). Coffield *et al* (2004a:10) choose to organise the models in a continuum. They regard this as being the easiest way in which to group models according to some common element between them. Their intent is to determine the extent to which the propagators of the model claim that styles are

constitutionally based and relatively fixed, or extent to which they are more flexible and less open to change (Coffield *et al* 2004a:10).

In order to create order in a field consisting of seventy-one approaches, Coffield *et al* grouped models of learning styles into “families”. They proposed five “families” of learning-style models (Coffield *et al* 2004a:10). For the purpose of this study Coffield *et al*’s method of classification will be used, as the researcher felt that their research was the most critical and intensive study she had come across during her research. Their research covered over 800 references and articles. The thirteen most influential models will also be discussed.

2.7. Reasons for discussing these thirteen models only

Why focus on thirteen models if there are so many more? More importantly, why focus on these specific models? In their research, Coffield *et al* collected over 800 references and articles that have a bearing on the learning styles of individuals older than sixteen years of age. Their reasons for choosing certain theorists or research studies to investigate and analyse were:

- The sources chosen were widely referred to or mentioned and were considered as essential to the field of learning styles in its entirety.
- The learning-styles model was based on a specific theory.
- The references used were representative of the literature and of the vast range of available models.
- The theory has led to further research by others and is, therefore, productive.
- The specific learning-styles instrument has been widely used by teachers, lecturers or managers (Coffield *et al* 2004a:5).

Their reasons for rejecting other theorists and models were:

- The theorists approach was lacking in originality and contributed very little that was new. Except for changing the names of specific learning styles, very little was different.

- The research mainly focussed on a related subject rather than on learning styles specifically.
- The publication did not really make a contribution to the field and basically consisted of a literature review.
- The study consisted of a basic application of an instrument to a small group of learners, the findings of which made no significant contribution to the theory or practice of learning styles.
- There were errors in the methodology of the study (Coffield *et al* 2004a:6).

The thirteen learning-styles models will now be classified.

2.8 Learning-style models

The five “families” into which learning-style models can be classified are:

- Models in which learning styles and preferences are mainly constitutionally based and include the four modalities, namely visual, auditory, kinaesthetic and tactile (VAKT). Models include those by Dunn and Dunn and Gregorc.
- Models in which learning styles reveal inherent characteristics of the cognitive structure. This includes “patterns of ability”. Riding’s model falls into this category.
- Models in which learning styles forms one part of a fairly stable personality type. Models include those by Apter, Jackson and Myers-Briggs.
- Models in which learning styles are flexibly stable learning preferences. The models of Allinson and Hayes, Herrmann, Honey and Mumford, and Kolb, fall into this category.
- Models where a progression occurs from learning styles to learning approaches, learning strategies, learning orientations and conceptions of learning. The models of Entwistle, Sternberg, and Vermunt, fall into this category (Coffield *et al* 2004a:11).

2.8.1 Models in which learning styles are mainly constitutionally based

For centuries there has been a common belief that people are born with different element-based temperaments, characteristics that are influenced by astrology, or

abilities linked with right- or left-handedness. Cognitive and/or learning style theorists, who believe that styles are fixed and very hard to change, hold similar beliefs. To substantiate their claims, theorists refer to genetically influenced personality traits, the dominance of certain sensory networks or to the dominance of certain functions associated with the left or right halves of the brain (Coffield *et al* 2004a:12).

We will now discuss the models that fall into this category.

2.8.1.1 The Dunn and Dunn learning-style model

Rita and Kenneth Dunn started their work in the field of learning styles as the result of the New York State Education Department's concern for the poor achievement of learners. The Duns have developed an in-depth research programme intended to improve the instruments that are used in their model of learning-style preferences (Coffield *et al* 2004a:20). Their model uses the Learning Styles Inventory. The inventory consists of one hundred and four items that create a learning style profile based on preferences in five domains with twenty-one elements across these domains (Reid 2005:68). These domains and elements are:

- Environmental preferences with regard to sound, light, temperature, and class design;
- Emotional preferences which include motivation, persistence, responsibility and structure;
- Sociological preferences for self, pair, peer, team, adult or varied learning relations;
- Physiological preference related to perception, food and drink intake, time of the day, and mobility; and
- Psychological preferences based on a global or analytical mode, field dependent or field independent mode, and impulsive or reflective mode (Dunn 2000:3-22, Dunn, Dunn, & Price 1979:42, Reid 2005:68).

When using the Learning Styles Inventory (LSI), learners are asked to answer questions as though they are describing the way in which they concentrate while

studying difficult academic work. The questionnaire can be completed within thirty to forty minutes by elementary, primary, and secondary school learners. The learner's answer sheets are read optically and are processed individually. Each learner receives his/her own individual LSI printout, which is a graphic representation of the conditions under which the learner learns optimally (Reid 2005:68).

The Dunn and Dunn learning-style model is based on the following principles:

- A learning style is a group of personal characteristics that is determined biologically and developmentally. These characteristics make a lesson taught in the same environment and using the same methods and resources effective for some learners but ineffective for others (Dunn, Beaudry, & Klavas 1989:50).
- The majority of people have a preference for a specific learning style but there is a big difference in the learning style preferences of individuals (Dunn, Beaudry, & Klavas 1989:50).
- Each individual learner has an instructional preference. The results of accommodating these preferences can be measured validly (Dunn, Beaudry, & Klavas 1989:50).
- The stronger the learner's preference, the more important it is to provide instructional strategies that match the learner's preference (Dunn, Beaudry, & Klavas 1989:50).
- When a learner's individual learning style is accommodated by means of complementary educational, instructional teaching, and counselling interventions, academic achievement increases and the learner's attitude towards learning also improves (Dunn, Beaudry, & Klavas 1989:52, Claxton & Murrell 1987:47, Dunn, Dunn, & Price 1979:52).
- If environments, resources, and approaches are responsive, then learners' achievement and attitude scores are higher for matched rather than mismatched scenarios (Dunn, Beaudry, & Klavas 1989:52, Dunn, Dunn, & Price 1979:52).
- The majority of teachers and counsellors can use learning styles as a basis for their instruction or counselling.

- Most learners can learn to use their learning-style preferences when confronted with new or difficult tasks (Dunn, Beaudry, & Klavas 1989:56).
- The weaker a learner is academically, the more important it is to accommodate his/her learning-style preferences (Dunn, Beaudry, & Klavas 1989:56).

2.8.1.2 Gregorc's Style Delineator (GSD)

Anthony Gregorc is the founder and president of Gregorc Associates Inc. The instrument that he developed is called the Gregorc Style Delineator (GSD) and was designed for use by adults only. On his website, Gregorc (2002:online) states the reasons why his instrument cannot be used by children or students.

Gregorc distinguishes between four distinctive and observable behaviours, namely abstract, concrete, random and sequential tendencies. Individual style comes into play when combining these preferences (Cassidy 2004:429, Gregorc 1985:187-191). Learners are classified according to Gregorc's four styles:

- The concrete sequential (CS) style. Learners falling into this category are described as being ordered, perfection-oriented, practical and thorough. Learning is very much sensory-based (Cassidy 2004:429, Coffield *et al* 2004a:17, Gregorc 1985:187, 188).
- The abstract sequential (AS) style. Learners in this category are logical, analytical, rational and evaluative and prefer verbal instruction (Cassidy 2004:429, Coffield *et al* 2004a:17, Gregorc 1985:189).
- The abstract random (AR) style. These learners are sensitive, emotional and spontaneous (Coffield *et al* 2004a:17, Gregorc 1985:188). They prefer holistic, visual, experiential and unstructured learning (Cassidy 2004:429, Gregorc 1985:188, 189).
- The concrete random learner (CR) style. Learners are independent, intuitive, impulsive and original (Coffield *et al* 2004a:17, Gregorc 1985:190). They prefer learning through trial and error (Cassidy 2004:429).

Everyone is able to make use of all four styles but, according to Gregorc, (Gregorc 2002:online) every individual has innate tendencies towards one or two of them. He

also opposes the idea of a possible style change during one's life. If one acts against one's natural stylistic inclinations one runs the risk of becoming unauthentic or false (Coffield *et al* 2004a:17).

2.8.2 Models in which learning styles reveal inherent characteristics of the cognitive structure as evident in Riding's model of cognitive style

Theorists that belong to this train of thought regard styles not just as habits, with the variability it entails, but view styles as "generalised habits of thought" (Messick 1984:61). Styles are, therefore, not really disposed to training. As a result, many of these styles are regarded much the same as measures of ability. Styles are related to specific personality characteristics which then implies that cognitive structures are deeply rooted in the personality structure (Coffield *et al* 2004a:36).

Richard Riding is the director of the Assessment Research Unit at the University of Birmingham's School of Education. He has conducted extensive research into cognitive style, learning design and personality. Riding is the joint editor of the *Educational Psychology* journal and privately markets the Cognitive Styles Analysis (CSA) through Learning and Training Technology (Coffield *et al* 2004a:42).

The structure of both Riding's model and his computerised assessment tool is two-dimensional. This model consists of two independent dimensions (Cassidy 2004:423, 424, Coffield *et al* 2004a:42, Riding 2002:24). The first is concerned with the way in which individuals process information and is called holistic-analytic. The information can be processed as a whole (holist) or it can be broken down into parts (analytic). The second entails mental representation and is called verbal-imagery. It involves the extent to which individuals represent information either as words (verbaliser) or as images (imager) (Cassidy 2004:423, Riding 2002:24). Both of the dimensions are more concerned with the speed of the reaction than the accuracy thereof. The instrument used in this model can be used by adults and has also been used in studies with learners as young as nine years of age (Coffield *et al* 2004a:42).

2.8.3 Models in which learning styles form one part of a fairly stable personality type

In this family, learning styles are seen as being one element of a fairly stable personality type. This theory is mainly influenced by the work of Jung. Within the field of psychology there are on-going debates with regard to the most suitable way to describe the personality traits. The theorists in this family of learning styles, however, are more interested in creating instruments that “embed learning styles within an understanding of the personality traits that shape all aspects of an individual’s interaction with the world” (Coffield *et al* 2004a:46).

2.8.3.1 The Myers-Briggs Type Indicator (MBTI)

The Myers-Briggs Type Indicator (MBTI) is a self-report instrument developed by Isabel Briggs Myers and her mother, Katherine Briggs (Lawrence 1993:5, Myers 1993:1, Richter 1992:79). Katherine Briggs became interested in personality theory in order to create characters for her writings. Her daughter, Isabel, became involved in developing a psychological instrument during the Second World War that would aid in placing workers in jobs for which they were competent (Fairhurst & Fairhurst 1995:22). This model developed over a period of twenty years. It originated as a means of applying Carl Jung’s theory of type, practically (Lawrence 1993:5, Myers 1993:1, Richter 1992:79). This model consists of four dimensions of personality types, each comprising two opposite poles or extremes:

- Extraversion or introversion is concerned with where an individual prefers to focus his/her attention (Myers 1993:3, Myers 1995:9). Extraverts are individuals who try things out and whose focal point is the outer world of people (Fairhurst & Fairhurst 1995:23, Felder 1996:19, Myers 1993:4). Extraverts become energised when they are with others. They are friendly and like meeting new people and are generally easy to learn to know (Fairhurst & Fairhurst 1995:24, Myers 1993:4). Extraverts have difficulty in encoding interpersonal problems. They find it hard assimilating incongruent information from different individuals (Richter 1992:86). Introverts are individuals who think things through before acting and whose focus is the inner world of ideas (Fairhurst & Fairhurst 1995:24, Felder 1996:19, Myers 1993:4). Introverts become energised when they are alone. They have to make a concerted effort

to meet new people and may actually avoid having to do so. It is more difficult to learn to know an introvert (Fairhurst & Fairhurst 1995:24). They find it difficult to notice or become aware of problems in the environment as they are primarily focused on the internal world. They may find it difficult to detect interpersonal problems (Richter 1992:86).

- Sensing or intuition refers to the way in which individuals prefer to process information (Myers 1993:3, Myers 1995:9). Sensors are practical people who pay attention to detail. Facts and procedures are important to them (Fairhurst & Fairhurst 1995:25, Felder 1996:19, Myers 1993:4, Richter 1992:87). They are good observers and place a lot of emphasis on the practical achievement of a goal (Fairhurst & Fairhurst 1995:25, Richter 1992:87). Intuitors are imaginative and concept-orientated people. Their focal point is meanings and possibilities (Fairhurst & Fairhurst 1995:25, Felder 1996:19, Richter 1992:87).
- Thinking or feeling is linked to the way in which individuals prefer to make decisions (Myers 1993:3, Myers 1995:9). Thinkers are individuals who tend to be sceptical. They make decisions that are based on logic and rules (Fairhurst & Fairhurst 1995:26, 27, Felder 1996:19). Thinkers are objective, truthful, and analytical (Fairhurst & Fairhurst 1995:27, Myers 1993:5). They tend to disregard human values and emotional issues when making decisions (Fairhurst & Fairhurst 1995:27, Richter 1992:88). Feelers are appreciative individuals. Their decisions are based on personal and humanistic factors and relationships are very important to them (Fairhurst & Fairhurst 1995:27, Felder 1996:19, Myers 1993:5, Richter 1992:88). Feelers tend to ignore the logical results of their decisions (Richter 1992:88).
- Judging or perceiving involves the way in which individuals relate to the external world (Myers 1993:3, Myers 1995:9). Judgers are individuals who are responsible, industrious, and consistent workers. They possess a positive attitude towards work and have good study habits (Richter 1992:89). They compile and follow agendas. They strive to obtain closure despite incomplete information (Fairhurst & Fairhurst 1995:28, Felder 1996:19, Myers 1993:5). Judgers have a strong need for order and like to have things decided and settled (Fairhurst & Fairhurst 1995:28, Myers 1993:5, Richter 1992:89). Perceivers adapt quite easily to changing conditions. They avoid closure in

order to obtain more information (Fairhurst & Fairhurst 1995:28, Felder 1996:19, Myers 1993:5). Perceivers are spontaneous, flexible, open-minded, impulsive, and like to be self-sufficient. In school they tend to be underachievers mainly because they tend to procrastinate, take their work less seriously and are less competitive than the judging types (Fairhurst & Fairhurst 1995:28, Richter 1992:89).

These type preferences can be combined to form sixteen different learning style types. A learner may, for example, be ESTP i.e. extravert, sensor, thinker, perceiver, or INFJ i.e. introvert, intuitor, feeler, judger (Felder 1996:19, Myers 1993:6, Myers 1995:21).

2.8.3.2 Apter's Motivational Style Profile (MSP)

Apter's theory provides a way in which human behaviour and experience can be understood. This is accomplished by featuring the dynamic interplay that occurs when motivational states are reversed. An individual's intellectual life is viewed in terms of changes within and between four domains: means-ends, rules, transactions and relationships. Apter (2001:317) states that "Everything stems from and returns to this fundamental series of binary oppositions between seriousness and play, acquiescence and resistance, power and love, self and other". Apter (2001:13) goes on to say that these reversals within a domain enables an individual to experience every possible type of psychological satisfaction. Genetic, subconscious and situational factors determine how often and to what degree these reversals occur. The time spent in the different motivational states is determined by the importance that the individual attaches to them. Every motivational state is determined by a fundamental psychological need and is exemplified by means of a specific way of interacting with the world (Coffield *et al* 2004a:52).

Each motivational style has a set of emotions associated with it. These emotions are dependent on style combinations as well as factors such as the amount of arousal experienced and the outcome that is expected. These reversals between emotions are the result of reversals in one or more of the four domains. It is believed that these reversals are involuntary. They can be initiated by observable environmental changes and as a result can be voluntarily controlled to the point that individuals can control

the applicable environmental factors. The two main reasons for changing from one motivational style to the next are frustration and satiation (Coffield *et al* 2004a:52).

2.8.3.3 Jackson's Learning Styles Profiler (LSP)

Chris Jackson developed this model over a period of ten years. At present Jackson is an organisational psychologist at the University of Queensland. The Learning Styles Profiler (LSP) is a practical neuropsychological model that can be used in the fields of business and education. Jackson views learning styles as a part of personality. According to Jackson (2002:online), learning styles have a biological basis and represent the learnt part of personality. Jackson (2002:online) proposes four learning styles:

- The initiator. Behaviour is initiated when there is probability of a reward.
- The reasoner. Behaviour is curbed if there is chance of punishment.
- The analyst. This style is seen as a “self-regulatory, goal-oriented tendency” (Coffield *et al* 2004a:56). It helps to maintain focus on a problem so that it can be fully understood.
- The implementer. This style is regarded as a practically necessary supplement if plans are to be carried out (Coffield *et al* 2004a:56, Jackson 2002:online).

It was intended that the LSP be used with adults. It can be used in a number of settings but it has mainly been used in business organisations (Coffield *et al* 2004a:56).

2.8.4 Models in which learning styles are flexibly stable learning preferences

In this family of learning-style models, theorists view learning styles as different learning preferences and not as fixed attributes. They also believe that learning styles may vary from one situation to the next. Learning styles, however, are also regarded as being fairly stable when observed in the long-term (Coffield *et al* 2004a:60, Kolb 2000:8).

2.8.4.1 Kolb's Learning Style Inventory (LSI)

In the early 1970's, David Kolb developed one of the most influential models of learning styles. A vast amount of research has resulted from his theory of "experiential learning" and the instrument, the Learning Style Inventory, that he created (Coffield *et al* 2004a:60). Kolb tried to formulate a learning theory that is holistic (Kolb, Rubin & McIntyre 1984:132). It is described as holistic because it "offers an integrative perspective combining behavioural, cognitive, and perceptual aspects of learning with experience" (Richter 1992:59). This learning style is different from others as it was derived from a specific learning theory called the theory of "experiential learning" (Kolb, Rubin & McIntyre 1984:128). This theory is not only concerned with style but also with the "more basic questions of learning and individual development" (Claxton & Murrell 1987:25). Kolb's experiential theory is not merely just another optional theory to behavioural and cognitive theories of learning, but rather, it is an integrative view of the learning theories (Richter 1992:59).

Kolb, Rubin & McIntyre (1984:128, 129) propose four learning dimensions in this model as shown in Figure 2.1:

- Concrete experience (CE) i.e. learning from specific experiences, relating to people, full self-involvement without preconceptions in new experiences, and sensitivity to feelings and people (Kolb, Rubin & McIntyre 1984:129, Muijs & Reynolds 2005:193, Nilson 1998:63, 64, Richter 1992:61);
- Reflective observation (RO) i.e. making careful observations before making a decision, viewing things from different points of view, and looking for the meaning of things (Kolb, Rubin & McIntyre 1984:129, Muijs & Reynolds 2005:193, Nilson 1998:64, Richter 1992:61);
- Abstract conceptualisation (AC) i.e. logical analysis of ideas, systematic planning, acting on the intellectual understanding of a situation, formulating theories to explain observations (Kolb, Rubin & McIntyre 1984:129, Muijs & Reynolds 2005:193, Nilson 1998:64, Richter 1992:61), and
- Active experimentation (AE) i.e. the ability to get things done, willingness to take risks, influence people and events through action (Claxton & Murrell 1987:25, Felder 1996:19, Nilson 1998:64), and applying theories when

making decisions or solving problems (Kolb, Rubin & McIntyre 1984:129, Muijs & Reynolds 2005:193, Richter 1992:61).

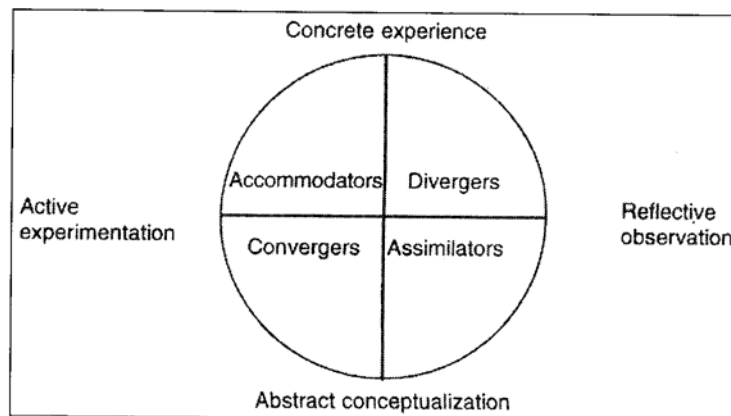


Figure 2.1 Kolb's learning styles (Kolb, Rubin & McIntyre 1984, Litzinger & Osif 1993)

There are four types of learners in this model:

- Type I: The learners in this category are called convergers (AC+AE). Convergers use abstract conceptualisation and active experimentation to grasp and transform the experience. These learners are able to apply their ideas practically (Claxton & Murrell 1987:27, Coffield *et al* 2004a:61, Kolb, Rubin & McIntyre 1984:131, Nilson 1998:64, Richter 1992:64). When given a question or task, they work quickly to find the correct answer (Claxton & Murrell 1987:25). Their strength lies in their ability to solve problems (Richter 1992:64). A characteristic question asked by this learning type is “How?” These learners respond well to opportunities where they can work actively on well-defined tasks. They like to learn by trial-and-error and enjoy working in an environment where they feel safe enough to make mistakes (Felder 1996:19). They tend to be unemotional and prefer to work with things rather than people (Claxton & Murrell 1987:27, Kolb, Rubin & McIntyre 1984:131, Muijs & Reynolds 2005:194, Nilson 1998:64, Richter 1992:64). To be an effective teacher to these learners, the teacher should play the role of a “coach”, providing guided practice and feedback (Felder 1996:19).
- Type II: These learners are called divergers (CE+RO). The emphasis of this learning style is concrete experience and reflective observation. Their strong point is their ability to be imaginative and innovative. Divergers are good at

creating new ideas and brainstorming (Claxton & Murrell 1987:27, Kolb, Rubin & McIntyre 1984:131, Richter 1992:64). They like to view a situation from a number of viewpoints and then to combine the different perspectives into a meaningful whole (Claxton & Murrell 1987:27, Kolb, Rubin & McIntyre 1984:131, Muijs & Reynolds 2005:194, Richter 1992:64). A much asked question by these learners is “Why?” They like to know how the learning material relates to their experience, interests, and future careers (Felder 1996:19). Divergers are people-orientated and emotional. They most often pursue a career in the humanities or the liberal arts (Claxton & Murrell 1987:27, Kolb, Rubin & McIntyre 1984:131, Nilson 1998:64). The teacher should function as a motivator in order to be effective with these learners (Felder 1996:19).

- Type III: The learners in this category are called assimilators (AC+RO). Their dominant learning abilities are abstract conceptualisation and reflective observation. Their strength lies in their ability to produce theoretical models. They are called assimilators because they like to integrate varied information into a complete whole (Claxton & Murrell 1987:27, Kolb, Rubin & McIntyre 1984:131, Nilson 1998:65, Richter 1992:64). These learners like to ask the question “What?” These learners respond well to facts that are presented in an orderly and logical way and gain an advantage if they have time to reflect on the information (Felder 1996:19). Assimilators are less interested in people but more interested in abstract concepts. They are not so concerned with the practical application of the ideas as on the reliability of the ideas or theories (Claxton & Murrell 1987:27, Kolb, Rubin & McIntyre 1984:131, Muijs & Reynolds 2005:193, Richter 1992:64). In order to assist these learners effectively, the teacher needs to assume the role of an “expert” (Felder 1996:19).
- Type IV: These learners are called accommodators (CE+AE). Their dominant learning abilities are concrete experience and active experimentation. The strength of these learners lies in their ability to take action and carry out plans. They are not afraid to take risks and are called accommodators because they excel in situations where they need to adapt in order to meet new circumstances (Claxton & Murrell 1987:19, Kolb, Rubin & McIntyre

1984:131, Richter 1992:65). They have the tendency to rely on intuition rather than logic and connect learning to personal experiences and things that have personal meaning to them (Muijs & Reynolds 2005:193). Accommodators like asking the question “What if?” (Felder 1996:19). These learners are intuitive and often make use of trial-and-error in order to solve problems. Accommodators are comfortable with people but tend to be impatient and pushy (Kolb, Rubin & McIntyre 1984:132). When they are challenged by a theory that does not match the information as they see it, they tend to reject the theory (Claxton & Murrell 1987:28, Richter 1992:65). In order to be an effective teacher to these learners, it would be necessary to maintain a low profile and allow them to discover things for themselves (Felder 1996:19).

This model has been used extensively in the fields of education, medicine and management training. Kolb’s research has formed the basis and inspiration for a vast number of theorists and practitioners (Coffield *et al* 2004a:60).

2.8.4.2 Herrmann’s “whole-brain” model

Ned Herrmann’s model consists of two theoretical components, namely, functional specialisation and dominance (Benziger & Sohn 1993:245, Herrmann 1995:39). Herrmann’s “whole-brain” model was the result of combining Paul D. MacLean’s triune brain theory and Roger W. Sperry’s left brain/right brain theory. When these two brain theories are combined, and the reality of brain dominance is considered, then, according to Herrmann, “we have the essential elements of an organising principle upon which a working model of brain function can be based” (Herrmann 1995:39).

Herrmann’s “whole-brain” model is metaphorically illustrated by using a circle to represent whole-brain thinking. The circle is then divided into four quadrants, which represent four different thinking modes (Herrmann 1995:63) Learners are classified according to their preferences for thinking in the four modes (Felder 1996:19).

The four quadrants are:

- Quadrant A (left cerebral hemisphere). A learner that has a preference for quadrant A is characterised as being an analytical, logical, and critical thinker (Felder 1996:19, Herrmann 1995:79). This learner is also good at solving problems and collecting factual information. When making decisions these individuals rely on logic together with the ability to understand, verbalise and express things very accurately. Facts are regarded as important in supporting verbal statements (Herrmann 1995:79). A quadrant A-only individual is a master of logic and reason. He/she processes information all the time even if it opposes the validity of an existing formula. A-only's output consists of principles, mathematical formulas, and conclusions as to where to go next. His natural abilities make him the ideal problem-solver. When A-only carries out a task he thinks of the most efficient way, the way that will require the least amount of effort. These individuals tend to avoid emotion altogether. If confronted with emotional problems these individuals will see how they can fill a need without having to confront their emotions (Herrmann 1995:79).
- Quadrant B (left half of the limbic system). This quadrant favours sequential thinking and these individuals like things to be organised. They enjoy structure and detail and like things to have a plan (Felder 1996:19). Quadrant B individuals share certain similarities with quadrant A individuals. They both favour a linear approach to things and reject ambiguity. They both distrust emotions and intuition and both have the tendency to control their environment and themselves by imposing thought over reality. Both of them are efficient. They, however, differ in a number of important ways. An individual that has a preference for this quadrant lives in a neat, dependable world where decisions are based on long-established rules. The tried and tested is preserved but often at the cost of progress. The strengths of the quadrant B individual is the ability to focus on one thing at a time. They are also very precise when it comes to detail. The B-only individual is stubborn and demanding on himself and his subordinates. As a result of this, others often view these individuals as domineering, small-minded, boring, insensitive, and anti-social (Herrmann 1995:80, 81).
- Quadrant C (right half of the limbic system). These individuals can be described as sensitive and receptive (Herrmann 1995:82). Descriptions of this

quadrant are: emotional, interpersonal, sensory, kinaesthetic, and symbolic (Felder 1996:19). These individuals are sensitive to changes in mood, atmosphere, attitudes, and energy levels. When a change of mood is noticed C-only will respond immediately. This normally occurs in a very comforting and conciliatory way. Although a C-only individual is intensely aware of the world and especially the people around him/her, they are perceived through his/her own internal experience. These individuals are described as being kinaesthetic. The primary modes of this quadrant are the emotional and the spiritual. Personal satisfaction is seen as the most important measure of success for anything. These individuals are spiritual, empathetic, nurturing, and musical (Herrmann 1995:83).

- Quadrant D (right cerebral hemisphere). These individuals are characterised as being visual, holistic, and innovative (Felder 1996:19). D-only likes the excitement of new ideas, possibilities, variety, incongruities, and questions that sound obvious but in essence cut to the heart of the matter. These individuals tend to be true visionaries. D-only's, however, are unreliable when it comes to meeting deadlines or completing tasks. D-only's are not good at working with others because they are, firstly, nonverbal and, secondly, they are impersonal. These individuals need to accommodate the realities of the other quadrants by regarding them as useful contributions to their own process, rather than seeing them as hindrances or obstacles (Herrmann 1995:84, 85).

The “whole-brain” model has been used in a number of fields and environments. These incorporate personal growth, counselling, group processes, teaching and learning, decision making and management (Coffield *et al* 2004a:77).

2.8.4.3 Honey and Mumford's Learning Styles Questionnaire (LSQ)

Honey and Mumford spent four years doing research into the different ways in which differences in learning preferences are measured before they formulated their Learning Styles Questionnaire in 1982. Instead of confronting people with the question as to how they learn, Honey and Mumford gives them a questionnaire aimed at determining certain general behavioural tendencies (Coffield *et al* 2004a:70).

According to Honey and Mumford (1992:1), a learning style is “a description of the attitudes and behaviour which determine an individual’s preferred way of learning”.

There are four learning styles:

- **Activists.** These individuals are flexible, open-minded and ready to take action. They like new situations, opportunities and experiences and they, therefore, will very unlikely resist or oppose change (Coffield *et al* 2004a:72, Honey & Mumford 1986:11). Activists often take action, however, before they have carefully thought the matter over. They take unnecessary risks and act before they have made adequate preparation (Coffield *et al* 2004a:72). They get bored when they have to repeat the same activity over and over again. They enjoy being the centre of attention (Honey & Mumford 1986:11).
- **Reflectors.** Reflectors are careful, thorough and methodical. They are thoughtful, good listeners and they investigate and assemble information well. Reflectors prefer to be spectators and avoid direct participation. These individuals tend to be overly cautious and are slow in making up their minds or reaching a decision (Coffield *et al* 2004a:72). They don’t function well under pressure or when there are tight deadlines to meet (Honey & Mumford 1986:12). They are also non-assertive and rarely jump to conclusions (Coffield *et al* 2004a:72).
- **Theorists.** Theorists learn the best from activities where what is being presented is part of a system, model, concept or theory (Honey & Mumford 1986:12). They are logical, rational and objective and are good at asking probing questions. They have a disciplined approach and a good understanding of the “bigger picture” (Coffield *et al* 2004a:72). Theorists learn the least when involved in activities that don’t have a specific purpose. Their toleration levels for uncertainty, disorder and ambiguity are very low. They avoid participating in activities where emotions and feelings are involved and are intolerant of anything subjective or intuitive (Coffield *et al* 2004a:72, Honey & Mumford 1986:12, 13). Theorists are “full of ‘shoulds, oughts and musts’” (Coffield *et al* 2004a:72).

- **Pragmatists.** Pragmatists like to test things out practically. They are businesslike, realistic, unassuming and technique-oriented individuals (Coffield *et al* 2004a:72). They reject activities that are not associated with an immediate need or practical benefit (Honey & Mumford 1986:13). Pragmatists show little interest in theory and tend to settle for the first and most convenient solution to a problem. They are intolerant of indecision and are more task-oriented than people-oriented (Coffield *et al* 2004a:72).

According to Honey and Mumford (2000:43), no one style is more advantageous than the other. They all have strengths and weaknesses. Honey and Mumford are careful not to overstate the importance of learning styles as they only represent one factor in a range of influences. Other influencing factors include past experiences of learning, the scope of available opportunities, the culture and climate for learning as well as the effect of the teacher (Honey & Mumford 1986:43).

2.8.4.4 Allinson and Hayes' Cognitive Style Index (CSI)

Christopher Allinson and John Hayes, both working in the Leeds University's Business School, developed the Cognitive Style Index. This was the result of their research into Honey and Mumford's Learning Styles Questionnaire, which led them to identify two factors, namely "action" and "analysis". They found countless problems in the way that cognitive style was being measured. They, therefore, produced a practical instrument that has a three-point rating system and measures a single dimension. At the one extreme is intuition and at the other, analysis (Coffield *et al* 2004a:85).

Allinson and Hayes (1996:122) view intuition versus analysis as the most basic dimension of cognitive style. The thirty-eight items on the CSI suggested the following:

Intuition, characteristic of right-brain orientation, refers to immediate judgement based on feeling and the adoption of a global perspective. Analysis, characteristic of left-brain orientation, refers to judgement based on mental reasoning and a focus on detail (Allinson & Hayes 1996:122).

They associate right-brained intuition with the necessity of managers to make prompt decisions. Left-brained analysis, on the other hand, is perceived as rational

information processing, which makes for good planning (Coffield *et al* 2004a:85). A left-brained individual is compliant, has a preference for structure and is very effective in solving problems that call for step-by-step solutions. A right-brained individual is an individualist, likes unrestricted tasks and prefers to solve problems by using a more holistic approach (Allinson & Hayes 2000:161).

The CSI was developed for use by adults in organisational contexts and for use as a research tool. There is a list of thirty-eight items in the CSI. Nine of the first ten items involve analytical qualities and nine of the last ten items involve intuitive qualities. Individuals react to each item by choosing “true”, “uncertain” or “false” (Allinson, Armstrong & Hayes 2001:206, Coffield *et al* 2004a:85).

2.8.5 Models where a progression occurs from learning styles to learning approaches and strategies

During the 1970's, a certain amount of learning research was done which investigated the approaches and strategies used during learning from a more holistic point of view rather than from the learning styles perspective. This research took the influence of previous experiences and the environment into account. Contextual factors are seen as affecting the learning approaches and strategies of learners and result in a multidimensional view of teaching (Coffield *et al* 2004a:90).

2.8.5.1 Entwistle's Approaches and Study Skills Inventory for Students (ASSIST)

Noel Entwistle mainly worked in the field of educational psychology in developing this model. Entwistle, together with colleagues at the University of Edinburgh and Lancaster University, tried to establish students' approaches to learning, their intellectual development and a subject knowledge base. They also tried to determine which skills and ways of thinking are required for effective approaches to learning (Coffiel *et al*, 2004a:91). According to Entwistle (1990:680), this work endeavours to provide “a heuristic model of the teaching-learning process [which can] guide departments and institutions wanting to engage in a process of critical reflection on current practice...[so that] the whole learning milieu within a particular department or institution can be redesigned to ensure improvement in the quality of student learning”.

Four different personality types can be identified:

- The non-committers who are cautious, anxious and reluctant to take risks.
- The hustlers who are competitive, vibrant and sensitive individuals.
- The plungers who are emotional, impulsive and individualistic.
- Over time these different personality types may result in an ideal fourth type – the reasonable adventurer. This individual combines the ability to be curious to that of being critical and reflective (Coffield *et al*, 2004a:93, Entwistle 1998:77).

In the Approaches and Study Skills Inventory for Students (ASSIST), approaches are categorised as either being “deep”, “surface apathetic” or “strategic” (Coffield *et al*, 2004a:95, Entwistle 1988:258, 259). Items used in the inventory are divided into three parts, namely

- What is learning? Six items make up this section and test a student’s understanding of what learning is about.
- Approaches to studying. Fifty-two items are found in this section based on comments made by students in previous studies. The comments cover “deep”, “surface” and “strategic” approaches and reproducing, meaning and achievement orientations.
- Preferences for different types of course organisation and teaching. Eight items make up this section (Coffield *et al*, 2004a:95, Entwistle 1988:259).

Students grade each item according to how close it agrees with their own way of thinking and the extent to which they agree or disagree with the comments made by other students about learning. The statements are graded 1-5 on a Likert scale and students are to avoid using “3”. This model is intended for use in higher education (Coffield *et al*, 2004a:96, Entwistle 1988:259).

2.8.5.2 Vermunt's Inventory of Learning Styles (ILS)

Vermunt views “approach to learning” and “learning style” as being the same. He has tried to determine whether there is consistency with individuals across learning situations (Coffield *et al*, 2004a:103). Vermunt (1996:29) states the following:

Learning style is a coherent whole of learning activities that students usually employ, their learning orientation and their mental model of learning. Learning style is not conceived of as an unchangeable personality attribute, but as the result of the temporal interplay between personal and contextual influences.

Vermunt (1996:32-45, 1999:264) distinguishes between four learning styles:

- meaning-directed style
- application-directed style
- reproduction-directed style
- undirected style

It is believed that each style has characteristic features in five different areas, namely

- the manner in which students cognitively process learning contents, in other words, what students do;
- the learning orientations of students, that is, why they do it;
- the affective processes that take place while they study, in other words, how they feel about it;
- the mental learning models of students, that is, how they view their learning; and
- the way in which learning is controlled by students, in other words, how students plan and observe their learning (Coffield *et al*, 2004a:103, Vermunt 1999:260-264).

Vermunt's Inventory of Learning Styles (ILS) consists of hundred and twenty items. It is a self-rating instrument that uses 5-point Likert scales. It was designed specifically for use by university students (Coffield *et al*, 2004a:103).

2.8.5.3 Sternberg's Thinking Styles Inventory (TSI)

Robert Sternberg is an influential person in the field of cognitive psychology. His theory of mental self-government and his model of thinking styles are well known in academic circles. He investigates very clearly the relationship between thinking styles and the instructional approach, as well as the relationship between thinking styles and methods of assessment (Coffield *et al*, 2004a:110).

Sternberg's theory of thinking or learning styles is based on his theory of mental self-government. This theory is based on the assumption that the kinds of government existing in the world at present did not occur by chance but are "in a certain sense, mirrors of the mind...governments are very much extensions of individuals" (Sternberg 1997:19, Sternberg 1999:148). Three functions of government are used (legislative, executive and judicial); four forms (monarchical, hierarchial, oligarchic and anarchic); two levels (global and local); two scopes of government (internal and external); and two leanings (liberal and conservative) (Coffield *et al*, 2004a:110, Sternberg 1997:20-26).

The thirteen styles are briefly discussed below:

- Legislative. These individuals like to create their own way of doing things and are very individualistic. As a result they often come across as irritating and don't fit in very well (Sternberg 1999:33).
- Executive. Executive people like following rules and have a preference for structured problems. They happily do what they are told (Sternberg 1999:21).
- Judicial people like to voice their opinion, assess programs and judge people and their work. They enjoy evaluating rules and procedures and prefer problems where they can scrutinise things and ideas (Sternberg 1999:21, 39).
- Monarchic individuals are focused and motivated and do not allow themselves to get sidetracked while solving a problem. They tend to be single-minded and they focus on a single goal or need at a time (Sternberg 1999:46).
- Hierarchic individuals feel the need to prioritise and accept difficulties. They normally fit well into organisations as they experience the need to prioritise

(Sternberg 1999:23). When solving problems or making decisions, they are methodical and organised (Sternberg 1999:51).

- Oligarchic people often focus on several rival goals, which they perceive to be equally important, simultaneously (Sternberg 1999:23). An oligarchic individual is a cross between a monarchic person and a hierarchic one (Sternberg 1999:54).
- Anarchic individuals are motivated by a variety of goals and needs (Sternberg 1999:23). They are at risk of being anti-social. These students challenge the teacher, not for the purpose of defending a principle but rather for the sake of challenging a person of authority. They may challenge the system but they also have the ability to be creative (Sternberg 1999:58).
- Global individuals prefer to work with substantial and abstract problems or topics. They don't care for detail and prefer to focus on the bigger picture (Sternberg 1999:24).
- Local people like tangible problems that involve detail. The danger exists, however, of losing the bigger picture as a result of focussing on the detail (Sternberg 1999:24). Sternberg believes that the majority of people are either global or local but some people can be both (Sternberg 1999:64).
- Internal individuals are introverts, goal-oriented, distant and often less socially aware. They also prefer to work alone (Sternberg 1999:25).
- External individuals are extroverts, sociable and tend to focus on people. They are usually socially sensitive and prefer to work with others (Sternberg 1999:25).
- Liberal individuals "like to go beyond existing rules and procedures, to maximise change, and to seek situations that are somewhat ambiguous" (Sternberg 1999:26).
- Conservative individuals prefer obeying existing rules and procedures. They don't like change and steer clear of ambiguous situations. They prefer the familiar (Sternberg 1999:26).

Sternberg (1997:79-98) has drawn up a list of fifteen points about his theory. He regards these as important in the understanding of his theory.

- When using one's abilities, styles are preferences not abilities themselves.
- When matching styles and abilities, a synergy is created that is greater than the sum of its parts.
- The choices that one makes in life need to suit one's style and abilities, for example, deciding on a career or when choosing a life partner.
- People have style profiles, not only a single style.
- Styles change across activities and circumstances.
- The strength of people's preferences differs.
- People are different with regard to how flexible their styles are.
- Styles are acquired through social interaction, for example, children learning by watching role models.
- Styles change during the extent of a person's life. Styles are not fixed entities.
- Styles can be measured.
- Styles can be taught.
- Styles that are important now may not be so at a later stage.
- Styles that are important in a specific location may not be important in a different one.
- Styles involve a match and, therefore, are not good, bad, or average.
- A stylistic fit is often confused with a level of ability. The result is that we tend to have a regard for people who are like us (Sternberg 1997:79-98).

Sternberg's Thinking Styles Inventory (TSI) has been used in schools and elsewhere (Coffield *et al*, 2004a:113).

Like many other models, a Neuro-Linguistic Programming model⁴ was not included in this study since it does not fall into the category of the thirteen most influential models researched (Coffield *et al* 2004a, 2004b), is too comprehensive for the purposes of this study and it also seems to lack empirical support (NLP: online). Critics claim that the fundamental assumptions of NLP (Neuro-Linguistic

⁴ H.P. Koornhof states (Koornhof 1996:1, 2) that Neuro-Linguistic Programming "refers to sensory processing of experience (Neuro-), the effects of language on experience (Linguistic), and the sequences and patterns of sensory and linguistic distinctions (Programming) which underlie people's specific skills, and which can be modelled (copied) and transferred to others."

Programming) and the strong assertions in favour of its effectiveness have not been supported by empirical research⁵ (NLP:online).

2.9 Reasons for choosing Herrmann's "whole-brain" model

Educators wishing to make use of learning-style models, find themselves in a most unenviable position in that no sufficient research has been done to validate one model as being better than another. Curry made the following statement twenty years ago. He said:

The poor general quality of available instruments (makes it) unwise to use any one instrument as a true indicator of learning styles...using only one measure assumes [that] that measure is more correct than the others. At this time (1987) the evidence cannot support that assumption (Curry 1987:16).

Since 1987, however, further research has been conducted in the field of learning-style models. Coffield *et al* (2004a, 2004b) have conducted extensive research in which they reviewed seventy models. They found very little evidence substantiating these models, but a vast amount of evidence against them. Only a handful of theories passed the test (Petty 2006:30). The most noticeable conclusion that they reached was that there appeared to be significant variability in the quality of the different learning-style models. The models were not all the same or of equal importance. Coffield *et al* were also very clear about the fact that it matters fundamentally which learning-style model is used (Coffield *et al* 2004a:118).

In their study (2004a, 2004b) the Cognitive Style Index of Allinson and Hayes received the best psychometric recommendations. It met all four minimal criteria, namely "internal consistency, test-retest reliability, construct validity and predictive validity" (Coffield *et al* 2004a:141). It was, however, designed for use by managers, in the field of business, and teachers, in the field of educational management. It appears that it is not as appropriate for use with students (Coffield *et al* 2004a:138, Coffield *et al* 2004b:62). Petty (2006:34), however, says that the "Allinson and Hayes' system is like a simplification of Herrmann's, but research evidence and factor analysis show that Herrmann's model is the strongest." Coffield *et al* (2004a:138, 2004b:62) found Herrmann's model appropriate for learners, teachers and managers as it revealed insights with regard to group dynamics and encouraged awareness and

⁵ Lack of empirical research and scientific validity are most probably the reasons why Coffield *et al* did not include a NLP model in their research.

understanding of self and others. They also believe that Herrmann's model may be of special significance to education and training as its aim is to promote problem solving⁶ and creative thinking. They also state the following:

Although Herrmann's model still needs further research, development and independent evaluation within education, it is grounded in values, which are inclusive, open, optimistic and systematic. More than any other model we have reviewed, it encourages flexibility, adaptation and change, rather than an avoidance of less preferred activities (Coffield *et al* 2004a:138).

According to Petty (2006:34), Herrmann's model utilises the strengths and attends to important weaknesses in all learners. "It also helps to ensure enjoyment, variety and high-quality learning" (Petty 2006:34). The researcher's main reason for choosing Herrmann's "whole-brain" model for this study is primarily because of the above-mentioned characteristic of the model. Not only are the strengths of learners addressed, be it technical or musical, but their weaknesses are also developed. Herrmann's model, therefore, encourages whole-brain development.

Herrmann (1987) states: "Response to learning is independent of age in a whole brain learning design." The principles of whole-brain learning could, therefore, be successfully applied to learners of all age groups. The deduction could also be made, therefore, that whole-brain development is not limited by differences in disciplines and fields of study. It could be applied to any learning situation, including this study, involving an artistic-educational milieu.

Does Herrmann's model really promote whole-brain development? Consider the following:

- Herrmann does not label learners or put them in boxes and then tries to match their learning styles with learning strategies. Rather, he uses methods from *all* styles for *all* learners (Petty 2006:30). This encourages whole-brain development.
- Learners are not only encouraged to develop their preferred modes of thinking but also encouraged and taught to develop their less preferred modes of thought even if they don't like them at first (Herrmann 1995:126, Petty

⁶ This study's primary focus is not to determine to what extent problem solving and creative thinking skills, two important Herrmann model characteristics, would be developed, but rather to assist learners not only in identifying but also developing their strengths and weaknesses. The focus of this study is, therefore, what the implications would be if whole-brain development were encouraged.

2006:30). Herrmann states: “the human brain functions at its most innovative, productive best only when all four quadrants engage situationally and iteratively in the process” (Herrmann 1995:126). Herrmann emphasises the importance of being able to have equal access to all mental functions (Herrmann 1995:127). Whole-brain development is thus encouraged and fostered.

It would seem that these aspects have been neglected in the traditional educational system (Caine & Caine 1994:13). As Renate and Geoffrey Caine say:

Life in the workplace has changed enormously. The words that come to mind are not ‘stable and predictable,’ as indicative of a segmented, controlled factory workplace, but rather, ‘fluid and dynamic’ (Caine & Caine 1994:15).

Valuable and constructive change, in the field of lifelong learning, is highly unlikely until it is recognised that only a small percentage of people perform well when given explicit rules and instructions to follow (Coffield *et al* 2004a:138). In the case of violin tuition, therefore, positive change and progress will be hindered until teachers realise that the majority of learners do not respond to a “one size fits all” approach.

2.10 Summary

Learning styles are characteristic cognitive, affective and physiological behaviours that are indicative of how a learner understands, relates with, and reacts to, the learning environment. The learning styles field is a complex research field, challenged by innumerable conceptual and empirical difficulties or problems. An understanding of learning styles is, however, of vital importance in creating equal opportunities for learning. When teachers limit their teaching to one preferred style the majority of their learners will not be involved in the learning process. Schools will become more unbiased and impartial when they begin to accommodate a number of learning styles instead of rewarding the same type of learner all the time.

There are different types of learning-style models, which due to their common characteristics, can be grouped into five “families”. The thirteen most influential models were discussed. Ned Herrmann’s “whole-brain” model was chosen for this study as it encourages adaptability and change and focuses on whole-brain development.

CHAPTER THREE

NED HERRMANN'S "WHOLE-BRAIN" MODEL AND ITS APPLICATION

This chapter begins with a brief biographical discussion on Ned Herrmann. The two theories that led to Herrmann's "whole-brain model" will be explained as well as the basic physiological background that is needed in order to understand the model. The aspect of brain dominance will also be highlighted as it forms an integral part of Herrmann's model. The chapter ends with an explanation as to how the Herrmann Brain Dominance Instrument is applied.

3.1. Who was Ned Herrmann?

For thirty-five years Ned Herrmann worked as Manager of Management Education at General Electric. The last twelve years of his stay at General Electric he spent focusing on brain research. He devoted the last years of his life to developing and furthering brain dominance technology (Herrmann 2001:1). Herrmann was his own best example when it came to using the whole brain. He was a profound teacher engaging the brain, body and spirit, in his presentations (Allerton 2000:13). He created more than six hundred paintings and hundred sculptures and sang in the Carnegie Hall in New York and the one in Pittsburgh (Allerton 2000:13, Herrmann 1995:4,5). Herrmann wrote two influential books (Allerton 2000:13) and founded his own company of which he was manager (Herrmann 1995:xvii). He had a keen sense of humour and possessed great insight. "Everyone he knew laughed a little lighter, stretched a little further, lived a little fuller (Allerton 2000:13)."

At college his interest in both the arts and sciences led him to major in both physics and music (Herrmann 1995:3) With this diverse background he was well equipped for his future work. This involved combining the scientific study of the brain with the study of creative human development (HBDI:online). Herrmann's interest in the brain resulted from his "fascination with the creative aspects of art rather than from a purely scientific pursuit" (Herrmann 2001:1).

In 1993 and 1995 he was elected as president of the American Creativity Association. He also received two honorary doctorates, one from the University of Alaska and the

other from Franklin University. In 1995 he was named to the Human Resource Development Hall of Fame. On the Christmas Eve of 1999 Herrmann passed away at the age of 77 (Allerton 2000:13).

Herrmann's model consists of two theoretical components, namely, functional specialisation and dominance (Benziger & Sohn 1993:245, Herrmann 1995:39). Herrmann's "whole-brain" model was the product of combining Paul D. MacLean's triune brain theory and Roger W. Sperry's left brain/right brain theory (Herrmann 1995:39). In order to understand Herrmann's model and the influence that these theories had on his "whole-brain" model, a basic knowledge of brain physiology and function is necessary. The two brain theories will be discussed and the most important physiological aspects involved in the understanding of Herrmann's model will be highlighted.

3.2 Functional specialisation

The first important theoretical component of this model is functional specialisation¹. Functional specialisation means that there are certain areas in the brain that are specialised to perform a specific task or function (Benziger & Sohn 1993:245, Gazzaniga & Heatherton 2003:100, Gazzaniga & LeDoux 1978:46, 47, Hart 1975:54, Herrmann 1995:11, Iaccino 1993:14, Ornstein & Thompson 1985:38, Sousa 2001:166).

The two theories on which Herrmann's model is based and, which support the idea of functional specialisation, will now be discussed.

3.2.1 The triune brain theory

Dr. Paul D. MacLean is a prominent brain researcher and was head of the Laboratory for Brain Evolution and Behaviour at the National Institute for Mental Health in Washington, DC (Hannaford 1995:31, Hart 1975:54, Herrmann 1995:31). According to this theory, MacLean proposes that the human brain actually consists of three

¹ A common misconception exists that supports the fallacy that we use only a small percentage of our brain. It is thought that we would be more intelligent and creative if we used a larger percentage of our brain and that losing a part of it would not affect us at all. This is not true as the areas in the brain are highly specialised and activity in an area at an inappropriate time would be disastrous. In addition to this, any loss of even the smallest area in the brain would result in loss of that area's function (Gazzaniga & Heatherton 2003:101).

brains, each brain overlying the preceding one (Hart 1975:54, Hart 1983:36, Healy 1994:14, Herrmann 1995:31, MacLean 1990:9, Sprenger 2002:15). Figure 3.1 illustrates this. According to this theory, “the three parts are delineated biologically, electrically and chemically and are based on developmental patterns and evolved functioning” (Hannaford 1995:31). These three areas in the brain are referred to as:

1. the reptilian brain,
2. the limbic or early mammalian brain, and
3. the neocortex or neo-mammalian brain (Hannaford 1995:31, Hart 1975:54, MacLean 1990:9).

The location and function of each of these will now be discussed separately.

3.2.1.1 The reptilian brain

The first brain, called the reptilian brain, can also be regarded as the oldest. It looks very much like the brain found in ancient reptiles, as well as lizards, crocodiles and birds found today (Hannaford 1995:32, Hart 1975:55, Hart 1983:36, Herrmann 1995:31, MacLean 1990:15, 16, Rose & Nicholl 1997:28). This is the first area of the brain to develop and this takes place between conception and fifteen months after birth (Hannaford 1995:32). The reptilian brain is made up of the brain stem, which includes the mid-brain, the pons, and the medulla oblongata (with the reticular formation extending through all three regions); and the cerebellum (Benziger & Sohn 1993:249, Hannaford 1995:32, Herrmann 1995:31).

The task of this brain is self-preservation (Hannaford 1995:32). This brain brings about instinctive behaviours such as looking for food, grooming, establishing territory, and the formation of social groups. These behaviours are deeply rooted and are virtually impossible to change (Healy 1994:14, Rose & Nicholl 1997:28). The reptilian brain also controls functions such as breathing, heart rate, metabolism, body temperature, blood pressure, and waking and sleeping cycles (Hart 1975:56, Rose & Nicholl 1997:28, Sprenger 2002:16, 17). The reptilian brain observes the outside world by means of the senses and then relays messages to the body that will enable it to respond in ways that will ensure its survival (Hannaford 1995:32). When threatened or faced with danger, this network will cause a shut down in higher-level thinking (Hannaford 1995:32, Hart 1983:108, Healy 1994:14). Although structures in

the limbic area of the brain trigger the flight or fight response, it is believed that the reptilian brain actually controls this response (Sprenger 2002:17).

3.2.1.2 The limbic or early mammalian brain

The second brain is the limbic, or early mammalian brain (Hannaford 1995:31, Hart 1983:36, Herrmann 1995:31, MacLean 1990:16, Rose & Nicholl 1997:28, Sprenger 2002:17). The limbic brain is often referred to as the mammalian brain as it is most highly developed in mammals (Ornstein & Thompson 1985:27). This brain is wrapped around the reptilian brain (see figure 3.1) and is made up of the limbic system (Hart 1975:56, Herrmann 1995:31). We have this brain in common with lower mammals such as rats, rabbits, and horses (Herrmann 1995:31, Rose & Nicholl 1997:28). The limbic system is a far more sensitive and sophisticated area in the brain (Hart 1983:36).

The limbic system is the area in the brain that helps to maintain the body's homeostasis. The limbic system regulates body temperature, blood pressure, heart rate, and blood glucose levels (Ornstein & Thompson 1985:27). It is also home to the emotions and motivation (Healy 1994:15, MacLean 1990:17, Rose & Nicholl 1997:29). It also keeps track of rewards and punishments and controls the autonomic nervous system of the body (Herrmann 1995:31). Although behaviour is controlled by the whole nervous system, most involuntary aspects are controlled by the limbic system. As the limbic system is closely associated with emotions such as "pain, pleasure, anger, rage, fear, sorrow, sexual feelings, docility, and affection, it is sometimes called the 'emotional' brain" (Tortora & Anagnostakos 1990:401).

3.2.1.3 The neocortex or neo-mammalian brain

The limbic system is covered by the neocortex, or neo-mammalian brain (see figure 3.1). The word neocortex literally means "new bark" (Hart 1975:51, Restak 1994:4, Sprenger 2002:17). We have a neocortex in common with higher mammals such as chimpanzees, dolphins, and whales (Herrmann 1995:31). The factor that distinguishes the human brain from the brains of these previously mentioned animals is that the

neocortex is so large in relation to both the brain and the body² (Hart 1975:56, Hart 1983:36, Herrmann 1995:31, MacLean 1990:17). The neocortex is more resourceful than the limbic brain and is a number of times larger than the other two brains put together (Hart 1983:36). The neocortex “invents, creates, writes, calculates, and gives us many of the wonderfully human attributes we possess” (Sprenger 2002:18). The neocortex is where intelligence is based and also the part of the brain that makes the human species a unique one (Rose & Nicholl 1997:31).

“Our brain as a whole is not harmonious, but works through a precarious, constantly changing balance of these three ‘partners’ (Hart 1983:38, MacLean 1990:9).”

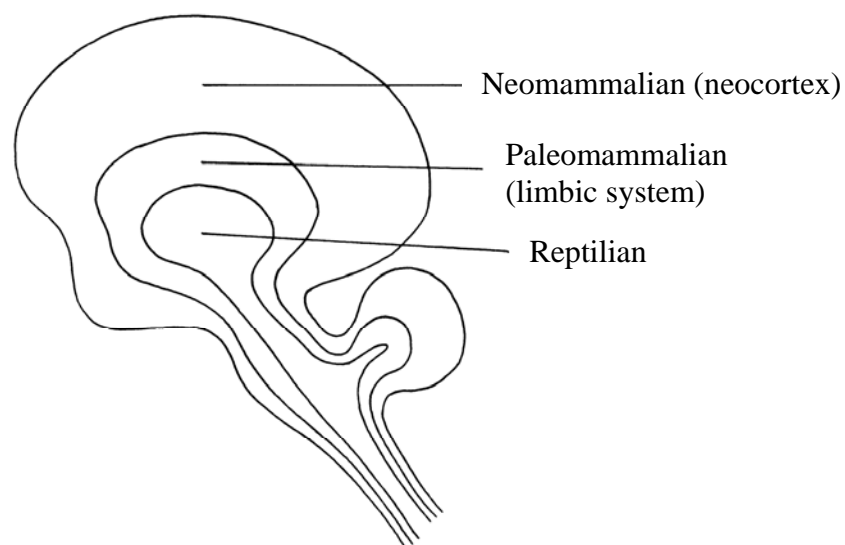


Figure 3.1 The triune brain (Herrmann 1995:30, MacLean 1990:9)

The other theory that influenced Herrmann’s “whole-brain” model was Roger W. Sperry’s left brain/right brain theory. This theory will now be discussed.

3.2.2 The left brain/right brain theory

By the middle of the nineteenth century it was believed that the left hemisphere of the brain was dominant over the right hemisphere, because it influenced and controlled the language function (Herrmann 1995:9). During the 1960s, however, Dr. Roger W.

² The size and complexity of an animal’s brain is a clear indicator of the survival needs of that specific species. The greater the number of behaviours it requires to search for food, ensure its safety, be tuned in to its environment, the larger the brain that it needs (Hart 1983:35).

Sperry and his colleagues Joseph E. Bogen, Michael S. Gazzaniga, Jerre Levy, and others, challenged this notion. Sperry and his associates conducted “split-brain” research at the California Institute of Technology (Benziger & Sohn 1993:246, Gazzaniga & Heatherton 2003:114, Given 2002:2, Herrmann 1995:9, Ornstein & Thompson 1985:155, Sousa 2001:167, Sperry 1990:373-375). The outcome of this research has dramatically changed our understanding of the human brain and resulted in Roger W. Sperry being awarded a Nobel Prize in 1981 (Carter 1998:43, Herrmann 1995:9, Ornstein & Thompson 1985:155, 163, Sousa 2001:168).

Sperry and his colleagues established that:

- sensing and motor control is located in one hemisphere;
- each hemisphere has a specific function; and
- the corpus callosum serves as a link between the two hemispheres, combining attention and awareness and enabling the two hemispheres to share learning and memory (Herrmann 1995:10, Sousa 2001:168, Sperry 1990:371-375).

Neuropsychologists have expanded on Sperry’s work (Herrmann 1995:11). Brain imaging studies have confirmed that a large number of our mental abilities are lateralised³ (Carter 1998:35, Herrmann 1995:35). “Lateralisation means the pattern in which abilities...are distributed between the two sides (Healy 1994:130).” This means that specific mental functions are *mainly* controlled and co-ordinated by one hemisphere or the other (Carter 1998:35, Hart 1983:41, Herrmann 1995:11, Ornstein & Thompson 1985:38, Sousa 2001:166, Sperry 1990:375).

Speaking, reading, writing, working with numbers are left brain activities while spatial matters, the recognition of faces as well as visual patterns, and music are largely regarded as right brain activities (Hart 1983:41, Herrmann 1995: 11, 12, Ornstein & Thompson 1985:38, Sousa 2001:168, Springer & Deutsch 1998:292). The left brain is often described as specialising in analytical processes, of being unfeeling, controlling, and materialistic, characteristics of the Western world. The right brain, on the other hand, is more concerned with holistic processes and is described as “gentle,

³ Lateralisation can change to a certain degree, especially in a young developing brain. If damage occurs to the left brain during childhood, the right brain will compensate by taking over the mental functions of both hemispheres. This, however, becomes less easy as we age (Carter 1998:23, 34, Herrmann 1995:12, Ornstein & Thompson 1985:38).

emotional and more at one with the natural world”, characteristic of the East (Carter 1998:35, 36, Given 2002:3, Springer & Deutsch 1998:292, 293).

During the mid to late 1970s, Ned Herrmann combined electroencephalogram (EEG) data on the functioning of the cortex with MacLean’s triune brain theory as well as his own research on thinking styles. He thus refined the left brain/right brain theory, giving rise to his metaphoric four-quadrant version of the left brain/right brain model (Benziger & Sohn 1993:247, Herrmann 1995:63).

In order to understand the left brain/right brain theory, it is necessary to be aware of the following points:

1. the neocortex is divided into a left half and a right half;
2. the limbic system is divided into left half and a right half; and
3. connectors exist, which enable the different parts of the brain to send messages and signals to one another (Herrmann 1995:31, 32).

The specialised structures above, together with two kinds of brain functioning, namely, situational functioning and iterative functioning, summarises the most important aspects of the left brain/right brain theory. This knowledge is essential in order to understand how Herrmann applies this information to whole-brain creativity and learning (Herrmann 1995:32).

Each of the above will now be examined in detail.

3.2.2.1 The neocortex – left and right

The neocortex is the thin, outer layer of the cerebrum and is often referred to as the cerebral cortex (Sprenger 2002:17). It makes up eighty percent of the total matter of the brain (Herrmann 1995:32). The neocortex is where thinking occurs and is also sometimes called the grey matter of the brain (Herrmann 1995:32, Sprenger 2002:17). The inner part of the cerebrum (cerebral medulla) consists of white matter because it is coated with myelin, a fatty substance that covers some brain cell connections (Herrmann 1995:32). The neocortex is divided into a right and left hemisphere, which are referred to as the cerebral hemispheres (Herrmann 1995:32) (see Figure 3.2). Each hemisphere has dif

hemisphere has different functions. The left hemisphere specialises in the more academic aspects of learning such as speech, logic, sequence, time, details, and maths whereas the right hemisphere is associated with creative activities like music, art, deep emotional reactions, intuition, images, and summarising (Rose & Nicholl 1997:33, Sprenger 2002:17).

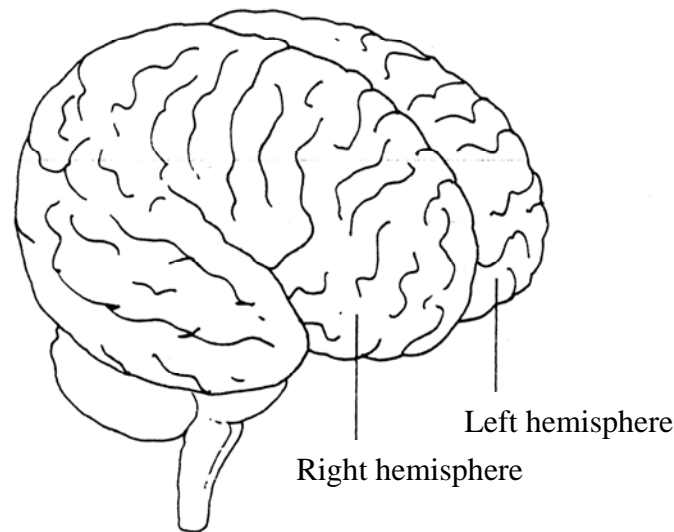


Figure 3.2 The cerebral hemispheres (Ornstein & Thompson 1985:31)

3.2.2.2 The limbic system – left and right

At the centre of the two cerebral hemispheres, lie the two halves of the limbic system. The two halves of the limbic system make up most of the remaining part of the brain's thinking cortex. Although they are significantly smaller than the cerebral hemispheres, the limbic system is of vital importance to our functioning (Herrmann 1995:33). Figure 3.3 illustrates the different parts of the limbic system. The limbic system, together with the brain stem, maintains and controls vital body functions. It is also concerned with emotional reactions that are linked to survival (Ornstein & Thompson 1985:28). The limbic system has one of the richest blood supplies in the whole body (Herrmann 1995:33). The limbic system keeps record of punishment and is also associated with hunger, thirst, aggression, and anger. It is also regarded as the pleasure centre of the brain (Herrmann 1995:33, Rose & Nicholl 1997:29).

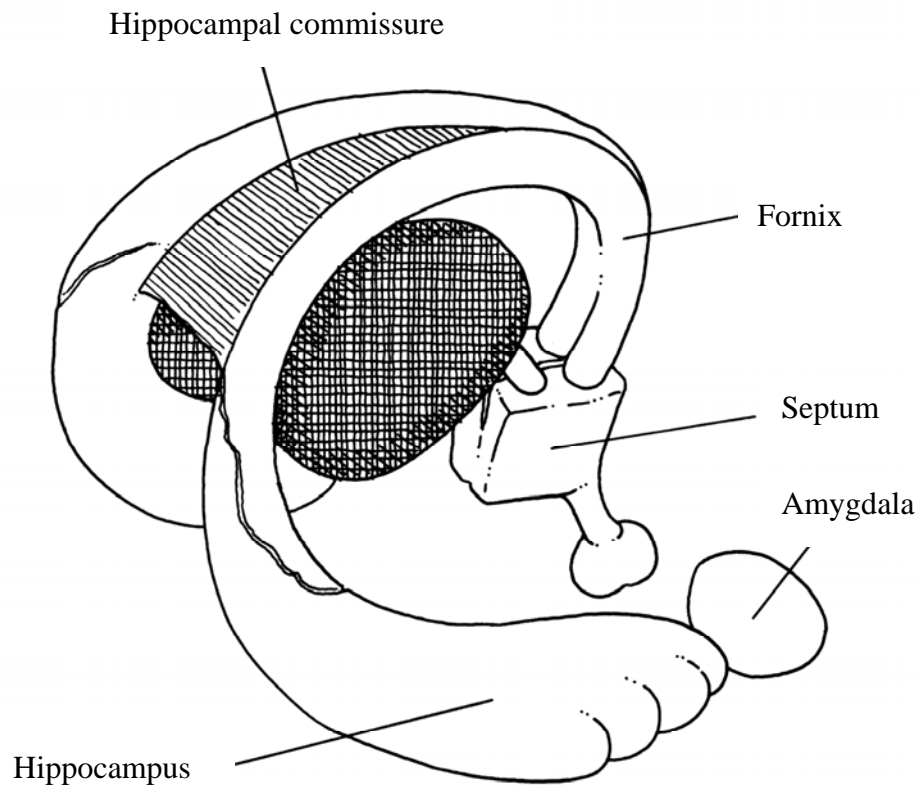


Figure 3.3 The limbic system (Herrmann 1995:32)

The most important structures in the limbic system are: the thalamus, the hypothalamus, the basal ganglia, the amygdala, the hippocampus, the septal area, the mammillary bodies, and the cingulate gyrus (Benziger & Sohn 1993:249, 250, Hannaford 1995:53, Ornstein & Thompson 1985:28). The most important part of the limbic system is the hypothalamus. Ornstein and Thompson call it the “brain” of the brain (Ornstein & Thompson 1985:28). The hypothalamus controls “eating, drinking, sleeping, waking, body temperature, chemical balances such as blood sugar, heart rate, blood pressure, hormones, sex and emotions” (Herrmann 1995:33, Ornstein & Thompson 1985:28). The hypothalamus also controls the pituitary gland, which is regarded as the master gland of the brain. The pituitary gland regulates the body by means of hormones (Ornstein & Thompson 1985:28).

The limbic system is positioned between the brain stem and the cerebral hemispheres

and is connected to both areas by thick and highly developed interconnections. Physiologically it is, therefore, positioned in such a way as to act as a go-between for any brain activity occurring above or below it (Herrmann 1995:33).

The connectors, that provide a means whereby different parts of the brain can communicate with each other, will be investigated next.

3.2.2.3 The connectors

Connectors are fibres that relay signals or messages from one part of the brain to another. The connectors are the means by which different parts of the brain communicate with each other. The brain is full of connectors. For the purpose of Herrmann's model, the connectors can be divided into two groups, namely, those that serve as links within each of the hemispheres and those that are links between the hemispheres and the two halves of the limbic system. Viewed together, "these connectors provide the physiological basis for wholeness in mental functioning" (Herrmann 1995:35).

The connectors found within each of the hemispheres consists of two different kinds, namely, projection fibres and association fibres. Projection fibres radiate from the brain stem to each lobe of the two hemispheres. This communication system transmits signals from the body and brain stem to the cortex and back. The association fibres provide a means of communication between the specialised areas found within each brain hemisphere. They form an intricate communication system, which enables each of the hemispheres to integrate its functioning (Herrmann 1995:35).

Connections between the two hemispheres and the two halves of the limbic system are provided by three bundles of axonic fibres. These axonic fibres are called commissures and consist of:

1. the corpus callosum;
2. the hippocampal commissure; and
3. the anterior commissure (Herrmann 1995:35).

Figure 3.4 indicates where these commissures are situated. These connections provide a large number of "hard wires" that run from neurons in one half of the brain to mirror

image neurons in the other half. As a result of these connections, the brain can co-ordinate activities located in parallel areas of each cerebral hemisphere as well as in each half of the limbic system (Herrmann 1995:35).

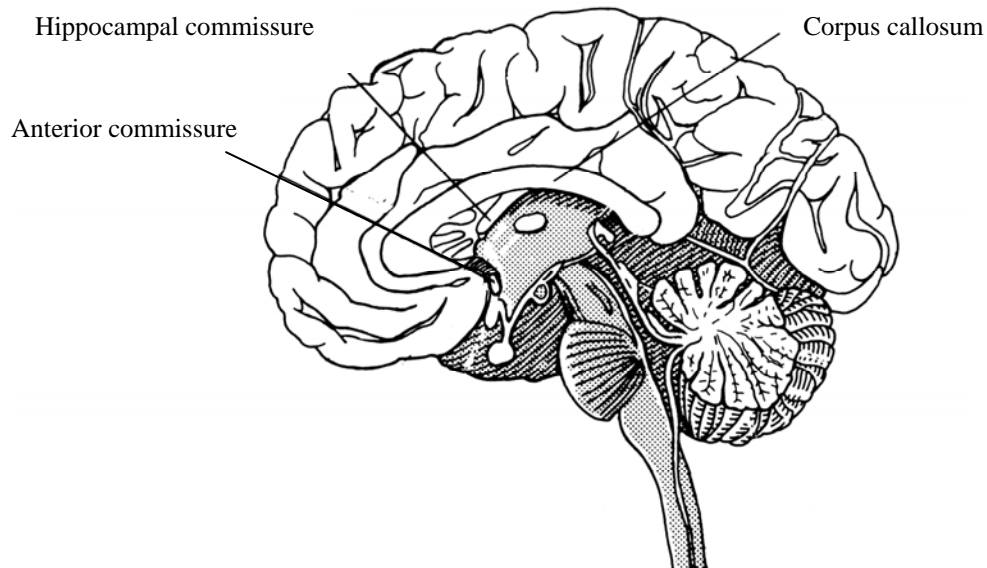


Figure 3.4 Corpus callosum, anterior and hippocampal commissures (Herrmann 1995:36)

The commissures will now be discussed individually.

3.2.2.3.1 The corpus callosum

The corpus callosum serves as a connection between the two cerebral hemispheres (Hart 1983:41, Herrmann 1995:36, Ornstein & Thompson 1985:34) (see Figure 3.4). There is a large number of axonic fibres in the corpus callosum and for this reason it serves as the main means of communication between the hemispheres. Results from studies conducted by researchers such as Roger Sperry and Michael Gazzaniga confirms without question that without the corpus callosum the brain would be unable to integrate one specialised mode of knowing with its complement. The brain would, for example, be unable to develop a concept derived from a visual experience and then translate it into written or spoken words (Herrmann 1995:36).

3.2.2.3.2 The hippocampal commissures

The hippocampal commissure is considerably smaller than the corpus callosum (refer to Figure 3.4). It connects the two halves of the limbic system thereby making it a

bilateral structure. The hippocampal commissure facilitates communication between the two halves of the limbic system in much the same way that the corpus callosum does between the two hemispheres of the cerebrum (Herrmann 1995:37).

3.2.2.3.3 The anterior commissure

The anterior commissure is also smaller than the corpus callosum (refer to Figure 3.4) and it seems to perform a secondary function. Autopsies done on human babies born without a corpus callosum show that the anterior commissure has become considerably enlarged. It thus provides an alternative connection between the areas of the neocortex (Herrmann 1995:37).

These three commissures form a bridge between the most important structures of the two brain halves, “providing the physiological means for information transfer, collaboration, and integration between them” (Herrmann 1995:37).

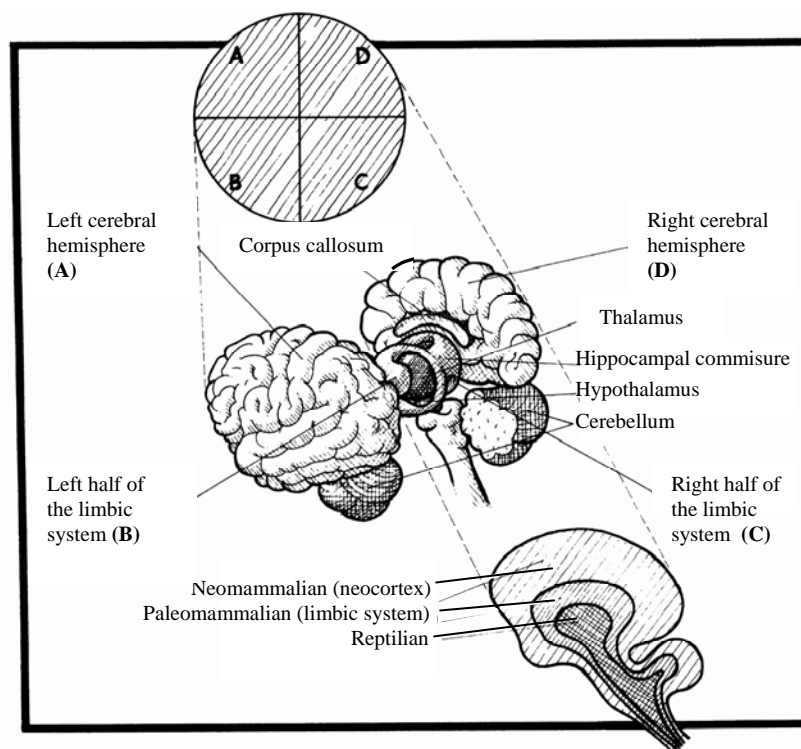


Figure 3.5 Abridged version of brain physiology (Herrmann 1995:40)

Figure 3.5 is a summary of the brain physiology that forms the basis of Herrmann’s “whole-brain” model. The four-quadrant metaphoric model, which will be discussed later (see 3.5), is also illustrated.

3.3 Types of brain functioning

The two types of brain functioning that is found, namely, situational functioning and iterative functioning will now be investigated.

3.3.1 Situational functioning

Situational functioning means that when the brain is presented with a situation, the area or areas of the brain that is specialised to perform the task is called into action while the areas not involved in the task go into a state of rest. This is determined by measuring the electrical activity in the brain. The part of the brain that is working sends out beta waves, while the parts of the brain that are inactive or in a state of rest send out alpha or theta waves. The ability of an individual's brain to function situationally is of major importance to his/her effectiveness as a person. It is necessary to be able to switch off parts of the brain situationally so that the "parts that are needed can function without competition or interference" (Herrmann 1995:37, 38).

3.3.2 Iterative functioning

Iteration involves the back-and-forth movement of impulses between the specialised centres in the brain. It ensures progress when working on a task. The iterative process could involve a single back-and-forth movement or a number of back-and-forth movements, depending on the complexity of the task. Iteration can take place within or between hemispheres (Herrmann 1995:38).

The four most important characteristics that help to clarify the workings of the human brain are: specialisation (see 3.2), interconnectedness (see 3.2.2.3), iteration (see 3.3.2), and situationality (see 3.3.1) (Herrmann 1995:39).

3.4 Dominance

The second theoretical component of Herrmann's model is dominance. The two hemispheres of the brain not only function differently but also are physiologically asymmetrical. The left hemisphere has a greater specific gravity, has a larger amount of grey matter, and a wider occipital lobe. The right hemisphere, on the other hand, is heavier, has a larger internal skull size, and has a wider frontal lobe. The brain is functionally and structurally asymmetrical much like our other bilateral organs and

appendages⁴. Our eyes, hands, arms, and legs are not equal in physical characteristics. They also differ in what they do and how they are used (Herrmann 1995:15).

From the time we are infants, we begin to develop a preference for one or another of our bilateral body parts (Herrmann 1995:16). This asymmetry is the most pronounced when considering hand dominance (Iaccino 1993:4). We have a preferred hand that we reach out and hold objects with and this hand eventually becomes the one that we use for writing. For the majority of people this will be the right hand, which together with the nerves and muscles on the right side of the body, is controlled by the left side of the brain (Herrmann 1995:16, Iaccino 1993:4). As the right hand is used more frequently it becomes stronger, which results in it becoming increasingly preferred above the left hand. The left hand is controlled by the right side of the brain. As it is used less, it takes on a secondary, more supportive function when it works with the dominant right hand. The same can be said of our legs, eyes, and ears (Herrmann 1995:16, Iaccino 1993:4, 5).

3.4.1 Why do we develop dominance?

According to Herrmann (Herrmann 1995:17), dominance presents us with two very important benefits. Firstly, it equips us with “an automatic lead response to any situation” (Herrmann 1995:17). Dominance enables us to respond quickly and effectively by removing a decision-making step from the reaction. Secondly, it provides us with a higher level of skill, which we would otherwise be capable of. A dominant appendage or organ is used frequently and through use it becomes stronger and more skilful than it would have if it were only used half of the time. We all have a dominant hand, foot, and eye. “Dominance is part of the normal human condition (Herrmann 1995:17).”

3.4.2 Dominance in brain function and the way in which it affects behaviour

Brain dominance is evident in the way in which we prefer to learn, understand, and express ourselves. Herrmann calls these “cognitive preferences”, or “preferred modes of knowing” (Herrmann 1995:17). Springer & Deutsch call these cognitive

⁴ According to Jane M. Healy, research suggests that an individual’s temperament may be affected by these inherent differences between the hemispheres. Children that are extroverts, that is, they have a more positive approach to new situations, show greater left-hemisphere activation. Children that are more withdrawn, on the other hand, display greater activity in the right hemisphere (Healy 1994:129).

preferences “modes of thought” (Springer & Deutsch 1998:294). We use our preferred mode of knowing when we need to solve a problem or select a learning experience (Herrmann 1995:17). A left-brain approach to solving a problem would be based on facts, be analytical, step-by-step, and will favour words, numbers, and facts presented in logical order. A right-brain approach, on the other hand, would make use of insight and try to find images, concepts, patterns, sounds, and movement, which will all be integrated into a perceptive sense of the whole (Healy 1994:125, 126, Herrmann 1995:17, Springer & Deutsch 1998:294).

Our preferred mode of knowing is, therefore, strongly linked to what we prefer to learn and how we prefer to go about learning it. A left-brained person may prefer to study law or engineering while a right-brained person may prefer to study psychology, art, or music. A left-brained person will learn about music by reading about it. This will include the names of important composers, significant historical details and dates, and information about performance techniques. A right-brained person, by contrast, will learn by watching and doing it (Herrmann 1995:17).

If we have a very strong preference for one mode, we may actually reject another. Fact-based learners will not like the idea of intuition while an intuitive learner will find factual information rather dull and boring. A learner that prefers to function in one mode will find it difficult or impossible to solve problems in a less preferred mode. This is of vital importance to learning (Herrmann 1995:17). As Leslie A. Hart states (Hart 1983:xiv) in the preface to her book, *Human brain and human learning*, “the brain has modes of operation that are natural, effortless, and effective in utilising the tremendous power of this amazing instrument”. If forced to work in a different way, the brain will, as a rule, function slower, more hesitantly, and with many mistakes (Hart 1983:xiv). When a learner’s cognitive style is not matched with the way in which the information is presented, the learner will experience learning as being a “great effort, frustrating, demanding, boring, non-productive, and unfulfilling” (Herrmann 1995:17).

Our educational system places great importance on the left-brain modes, stressing the “three R’s” to the neglect of the right brain’s cognitive abilities, such as, music, art, intuition, and dance. The results have been devastating. Well-meaning, yet

uninformed parents, unwittingly limit their children's capabilities by failing to acknowledge right brain as well as left brain abilities with regard to the education and career choices of their children. "Well-intentioned teachers take their students down the wrong learning path because they don't know how to discern and use the preferred learning style of each student" (Herrmann 1995:22).

The way in which Herrmann moved from the physiological model to the metaphoric model will now be discussed.

3.5 Herrmann's metaphoric four-quadrant model

This model consists of a circular graph that is divided into four parts or quadrants (Herrmann 1995:63). Instead of using the physiological terms to describe the quadrants, he assigned each quadrant with a letter, that is, A, B, C, D. He marked the upper left quadrant A and then moved in an anticlockwise direction ending with D being the upper right quadrant (Herrmann 1995:65). This is illustrated in Figure 3.6. The characteristic preferences of learners that fall into each quadrant will now be discussed.

Quadrant A learners learn by:

- obtaining and considering facts
- analysing and using logic
- building cases
- formulating theories

These learners respond well to:

- formal lectures
- factually based content
- discussions about financial or technical situations or circumstances
- text books and bibliographies
- behaviour modification
- program learning (Herrmann 1995:419).

Quadrant B learners learn by:

- organising and structuring the content of the material

- placing the content in sequence
- evaluating and testing theories
- developing skills through practice
- putting the content of the course into practice

These learners respond well to:

- thorough planning
- sequential order
- discussions of organisational and administrative situations or circumstances
- text books
- structure
- lectures
- behaviour modification
- program learning (Herrmann 1995:419).

Quadrant C learners learn by:

- listening and sharing ideas
- integrating experiences with the self
- moving and feeling
- harmonising with the content
- becoming emotionally involved

These learners respond to:

- music
- discussions of people-centred situations
- sensory movement
- group interaction
- experiential opportunities (Herrmann 1995:419).

Quadrant D learners learn by:

- taking the initiative
- delving into hidden alternatives
- relying on intuition
- self-discovery

- forming concepts
- integrating the content

These learners respond to:

- spontaneity
- experiential opportunities
- experimentation
- playfulness
- individuality
- discussions that are focused on the future
- visual demonstrations
- aesthetics
- being involved
- free flow (Herrmann 1995:419).

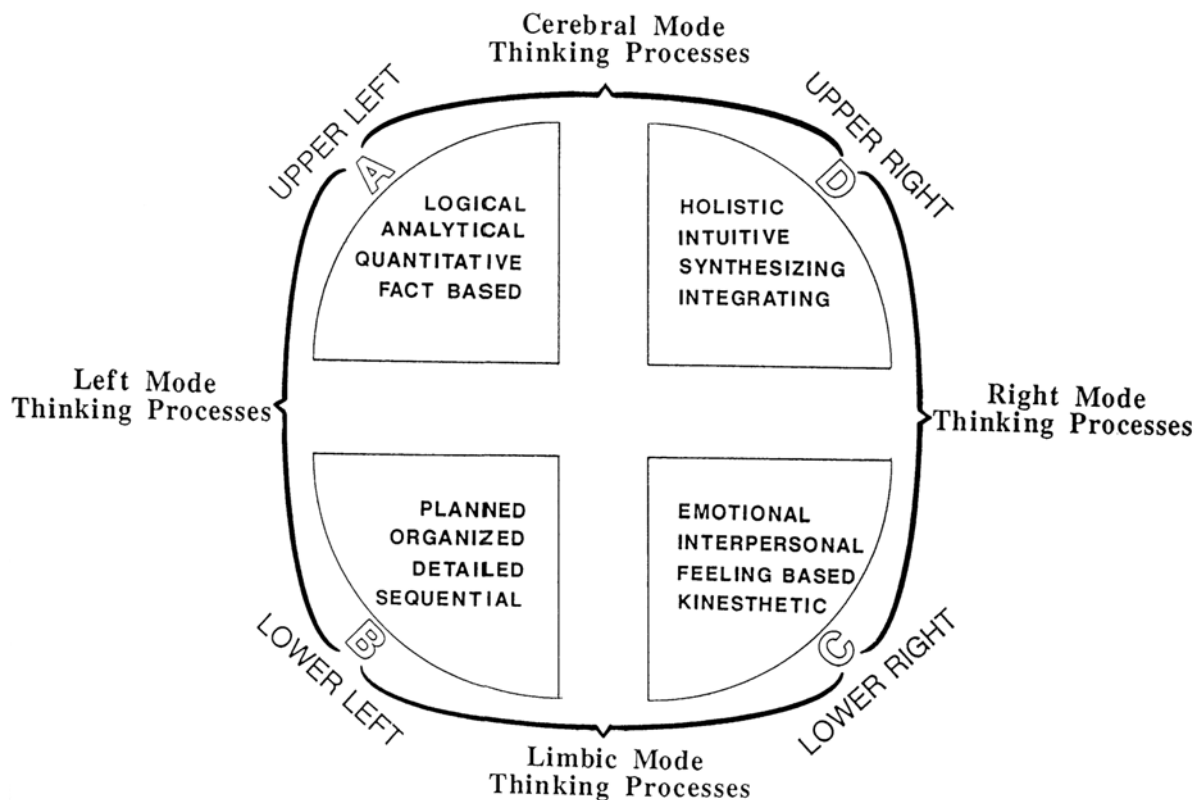


Fig. 3.6 Herrmann's "whole-brain" model (Herrmann 1995:411)

3.6 Application of the Herrmann Brain Dominance Instrument (HBDI)

The intention is that this instrument should be self-administered. The reason for this being that Herrmann (1995:67) believes that nobody knows more about us than we ourselves. The HBDI is a pen and paper test that consists of one hundred and twenty items. One of the strengths of the instrument is that the scope of the questions covers a number of areas without giving an idea what the answers to the questions might suggest. The areas covered are:

- Education
- Work including career choices, occupation and best/worst elements at work
- How time is used when not working, for example, doing hobbies or participating in some form of exercise
- Understanding of the inner self
- Values
- Inner and outer self, involving a scale on which extroversion and introversion is measured (Herrmann 1995:68).

An individual's learning styles profile is mapped on a circular grid. Profiles are also expressed in a four-digit code, that is, a number for each quadrant. The scoring code only uses ones, twos and threes. The number indicates the strength of preference for the specific quadrant. The number one stands for a score of sixty-seven or more and is regarded as a "primary" or strong preference. Two stands for a score ranging from thirty-four to sixty-six and is considered "secondary". It neither indicates a preference nor avoidance. A three indicates a score ranging from zero to thirty-three. It is labelled as "tertiary" and suggests an area of avoidance. The code 1-1-3-3 therefore means that the individual has primary preferences in A and B and tertiary preferences or avoidances in quadrants C and D (Herrmann 1995:70, 71).

Herrmann's Brain Dominance Instrument (HBDI), however, has only successfully been applied in tertiary educational settings. The Herrmann Group has for years been trying to adapt the questionnaire to include younger children but with no success. The reason given was that their brains are still developing and as a result, the thinking preference could not be measured. As a result, the HBDI could not be applied on the research participants in this study. This study, therefore, only makes use of the four

different modes of thought involved in the model and applies them to the homework exercises given to the research participants. Emphasis is therefore placed on whole-brain learning and development, as this is the goal that this model strives for.

3.7 What is meant by “whole-brain” learning?

Ned Herrmann says “the human brain functions at its most innovative, productive best only when all four quadrants engage situationally⁵ and iteratively⁵ in the process” (Herrmann 1995:126). This does not mean that the learner needs to spend an equal amount of time utilising each quadrant, but rather, he/she should have equal access to each quadrant. When a situation, therefore, requires a specific mental function, the learner would be able to respond in the best possible way (Herrmann 1995:127).

The different quadrants work as a team. Quadrants A and B identify the problem or issue while quadrants B and C supply the intuitive and emotional components. Quadrants C and D allow solutions to develop and mature and give rise to understanding. Quadrants A and D then process these solutions iteratively to ensure that the imaginative solution is logical (Herrmann 1995:127).

The exercises that will be used in the practical experiment will focus on whole-brain learning. Learners will be encouraged and assisted in strengthening their less preferred modes of thinking and in so doing hopefully become more efficient in coping with all possible learning situations. The product of this should be a happier and more efficient learner, able to achieve his/her full potential.

⁵ Situational and iterative functioning has already been discussed in 3.3.1 and 3.3.2.

CHAPTER FOUR

THE PRACTICAL EXPERIMENT: FINDINGS AND DISCUSSION AFTER FIRST TERM

This chapter starts with a discussion of the research methodology used in this study. A short description of each research participant, as made before the start of the experiment, then follows and the exercises used in the experiment are listed. The findings after the first term are based on feedback received from the learners and observations made by the teacher. The chapter ends with a discussion of possible changes that needed to be considered before the start of the second term.

4.1 Research methodology

For a period of six months, case studies were conducted on five learners. A case study is an investigation “of complex educational events in their natural context” (O’Hanlon 2003:77). According to Stake (2000:435),

A case study is not a methodological choice but a choice of what is to be studied....We could study it analytically or holistically, entirely by repeated measures or hermeneutically, organically or culturally, and by mixed methods – but we concentrate, at least for the time being, on the case.

A case study does not just involve the investigation of an individual, group or situation. For the purposes of this study it will also be used to illustrate and describe a specific period of time and evaluate the application of a specific teaching model (O’Hanlon 2003:77).

The research project was explained to the learners before the commencement of the research. Written permission for the involvement of the learners in the research project was obtained from the parents (Kerfoot & Winberg 1997:57).

Action research was used and all observations made and information collected were recorded qualitatively by using a research diary. “Action research focuses on solving real-life problems” (Greenwood & Levin 1998:76). “Educational action research is an enquiry which is carried out in order to understand, to evaluate and then to change, in order to improve some educational practice” (Bassey 1998:93). During the research

process, knowledge was gained about what the implications of Ned Herrmann's "whole-brain" model are for violin teaching. This was achieved by means of interconnected cycles of research planning, acting, observing and reflecting (Bannan 2004:295, Costello 2003:7).

Exercises were designed covering the four quadrants of Herrmann's "whole-brain" model (research planning). The learners covered these exercises during lesson times or as homework (acting) and the learners and the teacher, by means of research diaries, made weekly observations (observing) about the work covered. The teacher would then reflect on the observations made and make the necessary amendments to the exercises.

The learners' diaries provided self-report data about the personal factors that influenced their individual success (Kerfoot & Winberg 1997:47). The teacher kept a diary of observations made during lesson times (Kerfoot & Winberg 1997:3, 74). Both the learners and the teacher were required to give weekly feedback (see Appendix A) on the work covered that specific week. The learners weekly handed in their diary entries for that specific week (Kerfoot & Winberg 1997:47). They were given specific questions relating to the work covered as well as the way in which they felt while performing the tasks (see Appendix A).

Data on the results of the interventions were collected and analysed, and the findings were interpreted in light of how successful the action had been and whether there was any significant change that occurred in the learning¹ process. The data was analysed and interpreted from the perspective of the teacher/researcher². The learners received a questionnaire at the end of the first term (see Appendix B) and at the end of the second term in order to determine whether there had been significant changes.

¹ The Pocket Oxford Dictionary defines learn as "gaining knowledge of, or skill in, by study, experience, or being taught" (Allen 1985:416). James W. Keefe describes learning as "a fascinating interactive process, the product of student and teacher activity within a specific learning environment" (Keefe 1987:3).

² The fact that the data was analysed from the teacher/researcher's perspective proved a limitation to the study as information that passes through the senses are firstly, limited, and secondly, influenced by the content of the mind.

During this study, the technique of triangulation was used. In triangulation, substantiating evidence from different sources is used to gain insight into a specific theme or perspective (Creswell 1998:202). Elliott and Adelman (as cited in Hopkins, 2002) describe triangulation as follows:

Triangulation involves gathering accounts of a teaching situation from three quite different points of view; namely those of the teacher, his pupils, and a participant observer.... Each point of the triangle stands in a unique epistemological position with respect to access to relevant data about a teaching situation. The teacher is in the best position to gain access via introspection to his own intentions and aims in the situation. The students are in the best position to explain how the teacher's actions influence the way they respond in the situation. The participant observer is in the best position to collect data about the observable features of the interaction between teachers and pupils. By comparing his own account with accounts from the other two standpoints, a person at one point of the triangle has an opportunity to test and perhaps revise it on the basis of more sufficient data.

A better means of verification results as data from a number of different sources are used. It also adds credibility and strengthens confidence in the conclusions that are ultimately reached (O'Hanlon 2003:77, Patton 2002:556). In this study, the learner's accompanists fulfilled the function of the participant observer. The feedback from the accompanists added greater objectivity to the research. As they did not interact with the learners on a weekly basis, they were able to notice significant changes more clearly. The data collected from the learners, the teacher and the accompanists was interpreted from the researcher's perspective.

Evaluation research, the research category into which this study falls, is concerned with the purpose of the research rather than the method used (Babbie & Mouton 2002:334). In this study, the purpose will be to evaluate the implications and impact of a specific teaching method from the perspective of the researcher. Evaluation research often requires quasi-experimental designs. Quasi-experiments differ essentially from "true" experiments in the absence of a control group. The reason being that it is not always practically possible. In the case of this study it was not possible to have a control group as the researcher had a limited number of learners that took lessons from her. For the purpose of this study a time-series evaluation was conducted using only an experimental group. This involved the investigation of processes that occurred over a certain period of time concerning the same group of learners (Babbie & Mouton 2002:351-353).

4.2 Description of the research participants

Case studies were conducted on five learners for a period of six months. The learners were all girls and although their ages differed, they were all at a Grade 6 level on the violin. Three of the research participants took violin lessons privately and the other two were learners at a local private school, and received lessons at school. All five learners were pupils of the researcher.

These are descriptions of the learners as the researcher observed them. These descriptions were recorded before the start of the experiment, before any methods or exercises had been applied. It is important to note that these descriptions are also based on the fact that the researcher knew all the learners. They had all been taking lessons with her for a number of years. Due to ethical considerations, pseudonyms will be used instead of the learners' names. This will ensure that the information supplied will remain anonymous and confidential (Kerfoot & Winberg 1997:32).

4.2.1 Learner A

Learner A is seventeen years old and in Grade 12. She has been taking violin lessons for 10 years, four of which have been with the researcher. Although she is friendly, she tends to be distant. She is always on time for lessons and likes to work systematically. She follows instructions well and a logical and rational approach works well for her. Learner A would rather play in tune with all the technicalities correct than play with emotional and musical abandon. The musical aspects of pieces are normally rehearsed and do not occur spontaneously. She tends to come across as cold and clinical when she plays the violin. Learner A's dominant characteristics and preferences probably fall into the A and B quadrants.

4.2.2 Learner B

Learner B is sixteen years old and in Grade 11. She has been taking violin lessons for ten and a half years, three and a half of which have been with the researcher. Learner B takes music as an eighth subject at school. When learner B plays the violin the mood of the piece is relayed very well. She plays with musical abandon and is very expressive both in the variations in sound production and the dynamic nuances that she adds to her interpretations. Sadly, however, she hardly ever practises scales. As a

result her intonation is not very reliable. Her overall practising regime is not very good. She would rather play a whole piece from beginning to end than practise in sections to eliminate technical difficulties. Learner B can be described as being creative. Her preferences probably fall into the C and D quadrants.

4.2.3 Learner C

Learner C is sixteen years old and in Grade 11. She has been taking lessons for 7 and a half years with the researcher. She can be described as an organised, systematic and consistent learner. If she is unable to meet a lesson appointment she makes alternative arrangements well in advance. Her work is also well prepared and up to date. Her violin playing is very musical and expressive and she is able to give the music meaning. The technical and musical aspects of her playing are on the same level of proficiency. This could largely be due to the fact that she is a consistent worker and works hard in order to get things right. Learner C is fairly outspoken and her preferences probably fall into quadrant C and D.

4.2.4 Learner D

Learner D is thirteen years old and in Grade 8. She has been taking lessons for six years, two of which has been with the researcher. She responds well when given a detailed description of how pieces should be practised. She is able to follow instructions and responds to an organised and systematic approach. Learner B has a feel for music and is expressive and musical when interpreting her pieces. Her preferences probably fall in quadrant B and C.

4.2.5 Learner E

Learner E is fourteen years of age and in Grade 9. She has taken violin for five and a half years all of which have been with the researcher. During lessons she often relates experiences involving herself and her friends. She could be described as an emotional, feelings-based individual. When playing the violin she is able to express herself musically and she plays with a fair amount of feeling and expression.

When she was younger she could be described as a quadrant A and B learner but as a teenager she has changed and could be described as a quadrant C and D learner. It must be mentioned that when she started violin she was receiving home schooling

from her mother but in Grade 6 or 7 she was sent to a conventional school. This could possibly have been an influence in this change although the researcher suspects that adolescence also has something to do with it.

4.3 Exercises used in the practical experiment

These exercises comprised the planning and acting part of the research. The researcher designed the homework exercises and tasks given to the learners. Care was taken to ensure that all four quadrants of Herrmann's "whole-brain" model were covered in each section of the homework. Every week the learners received a printed copy of the exercises and tasks to be completed for homework (see Appendix A). For practical purposes the exercises have been summarised below. The exercises have been classified according to Herrmann's "whole-brain" model. The quadrants engaged in the execution of the exercise or task appears in brackets.

- The various methods used to practise scales (Quadrant A, B, C, D)
- Practising scales in rhythms for speed (Quadrant A, B, C, D)
- Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)
- Linking the quality of sound to a mental image (Quadrant C, D)
- Linking the quality of sound to an emotion (Quadrant C, D)
- Doing research on a composer or meaning of a title (Quadrant A, B)
- Looking up the meaning of Italian words used in pieces (Quadrant A, B)
- Doing research on the form of a piece (Quadrant A, B, D)
- Playing the question/answer game (Quadrant A, B, C, D)
- Playing pieces with piano accompaniment (Quadrant A, B, C, D)
- Adding your own dynamics to pieces (Quadrant A, B, C, D)
- Following dynamic indications as marked in the piece (Quadrant A, B, C, D)
- Determining what kind of bowing to use in specific pieces (Quadrant A, B)
- Paying attention to the tempo indications (Quadrant B, C, D)
- Following articulation markings (Quadrant A, B)
- Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)
- Practising with a metronome (Quadrant A, B)
- Marking phrases (Quadrant A, B, D)

- Practising one phrase at a time (Quadrant A, B, D)
- Highlighting repeated themes (Quadrant A, B, D)
- Circling shifts (Quadrant A, B, D)
- Practising shifts separately (Quadrant A, B, D)
- Practising pieces in sections (Quadrant A, B, D)
- Practising technical exercises (Quadrant A, B)
- Vibrato exercises (Quadrant A, B)
- Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)

4.4 Findings after first term

At the end of the first term, each learner received a questionnaire intended for the purpose of determining whether they had experienced any benefits from the past term's method of teaching. Each learner's feedback will be discussed. A summary of the researcher's feedback, as educator, appears in the first four columns of Figure 4.1, 4.2, 4.3, 4.4 and 4.5 under the heading, "Quadrants". The markings indicated, represent the researcher's observations during the first term.

4.4.1.1 Learner A's feedback

The data collected from the questionnaire given at the end of the first term, appears below. The remaining data has been summarised in Figure 4.1.

1. QUESTION: Did you like/dislike the exercises that you received for homework this past term? Explain.

ANSWER: "I liked a few exercises, such as vibrato and shifting exercises, that helped me to play better. Because I am very busy, I dislike exercises involving research as I know that I will not remember the information."

2. QUESTION: Did you practise more or less this past term to what you normally do? Explain.

ANSWER: "I think that my practising decreased slightly because of the amount of stress (grade 12 schoolwork) that I am under and I find all the pages very daunting. I did sometimes, however, just enjoy playing my violin for fun without thinking too much about the technical exercises. When I did do the exercises, I felt that some of them helped a lot."

3. QUESTION: Are you more or less motivated than before to practise? Explain.
ANSWER: "I am slightly less motivated because I usually only have time to practise a few things at a time and receiving the papers was very daunting and time consuming. I enjoyed doing the exercises on the pages because they helped me a lot but all the other questions daunted me and the volume of some exercises was too much."
4. QUESTION: Did you like receiving a printed copy of the exercises to be done for homework? Explain.
ANSWER: "No. There were too many papers. I have an organisational problem and I kept on mixing up the pages and couldn't always find all the exercises."
COMMENT: An attempt should be made to limit the homework exercises to one page only. Homework sheets should also be kept in the learner's flip file where she will have easy access to them and they will not get lost or mixed up.
5. QUESTION: What is your opinion about the volume of work covered every week?
ANSWER: "The volume was fine. I could, however, never get through all the exercises for the scales."
6. QUESTION: On a scale of 0 to 10 where 0 represents no progress and 10 represents marked progress, rate your progress this term.
ANSWER: "7"
7. QUESTION: Using the same scale, how would you have rated your progress previously for the same period of time i.e. a term?
ANSWER: "5"
8. QUESTION: If you could change something, with regard to the homework exercises covered this term, what would you change?
ANSWER: "I would prefer to focus on a few exercises at a time and perfect them than a whole lot at a time."
COMMENT: During the second term exercises will cover one aspect at a time. This will decrease the volume of work that needs to be covered during lesson time and for homework. The learner will, therefore, be able to focus on a specific aspect and practise the work thoroughly and master it sooner. This should also prove more beneficial for the research as learners would be able to achieve the best possible results.

9. QUESTION: Do you have any other comments that you would like to make?

ANSWER: “No other comments.”

4.4.1.2 Teacher’s observations of Learner A

Learner A became frustrated with the approach used during lesson time as well as the homework sheets received every week. This was probably due to the fact that she was under a fair amount of pressure with regard to her schoolwork, as she is in Grade 12. It would seem that Learner A regarded her violin as an emotional outlet and she would prefer to play the violin for enjoyment rather than be concerned with the academics and technicalities of pieces, such as the form, the biographical details of the composer, the style period etc. This information did not seem to be of any interest to her and she found such exercises, which fell into quadrant A and B, totally unnecessary.

Learner A performed slightly better at exercises falling into quadrant A and D (see Figure 4.1). There were tasks where Learner A indicated that she initially disliked them, but through practise gained confidence in them and started liking them (see Figure 4.1). These exercises had quadrant A and B in common. Exercises falling into quadrant C she tended to avoid. She played a very expressive piece dating from the romantic era and she described the piece as being “soppy” and found it difficult to justify the emotional content of the piece. She also strongly disliked exercises requiring the use of a story or mental image. These pieces, exercises and tasks fell into quadrant C and D. From the above it was possible to deduce that she had not sufficiently gained access to quadrant C. Quadrant B was a less preferred mode but through practice, she had gained access to this mode. She seemed to perform best at tasks involving quadrant D.

She had not settled into a practising routine and the researcher did not feel that she had made more progress than before or was more motivated. She, however, indicated her progress as seven out of ten where, according to her, it previously had been five out of ten.

QUESTIONNAIRE FINDINGS : LEARNER A	QUADRANTS				PREFERENCES			
	1ST TERM				1ST TERM			
	A	B	C	D	L	D	D/L	A
The various methods used to practise scales (Quadrant A, B, C, D)	•	X	✓	✓			✓	
Practising scales in rhythms for speed (Quadrant A, B, C, D)	✓	•	•	✓			✓	
Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)	NA	NA	X	X		✓		
Linking the quality of sound to a mental image (Quadrant C, D)	NA	NA	X	X		✓		
Linking the quality of sound to an emotion (Quadrant C, D)	NA	NA	X	X		✓		
Doing research on a composer or meaning of a title (Quadrant A, B)	X	X	NA	NA		✓		
Looking up the meaning of Italian words used in pieces (Quadrant A, B)	X	X	NA	NA		✓		
Doing research on the form of a piece (Quadrant A, B, D)	X	X	NA	X		✓		
Playing the question/answer game (Quadrant A, B, C, D)	X	X	X	X				✓
Playing pieces with piano accompaniment (Quadrant A, B, C, D)	✓	•	✓	✓	✓			
Adding your own dynamics to pieces (Quadrant A, B, C, D)	X	X	X	X				✓
Following dynamic indications as marked in the piece (Quadrant A, B, C, D)	•	•	•	•	✓			
Determining what kind of bowing to use in specific pieces (Quadrant A, B)	✓	✓	NA	NA				✓
Paying attention to the tempo indications (Quadrant A, B, C, D)	X	X	X	X			✓	
Following articulation markings (Quadrant A, B, D)	✓	✓	NA	✓				✓
Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)	NA	NA	NA	NA	NA	NA	NA	NA
Practising with a metronome (Quadrant A, B)	•	•	NA	NA		✓		
Marking phrases (Quadrant A, B, D)	X	X	NA	✓		✓		
Practising one phrase at a time (Quadrant A, B, D)	✓	✓	NA	✓			✓	
Highlighting repeated themes (Quadrant A, B, D)	X	X	NA	X		✓		
Circling shifts (Quadrant A, B, D)	X	X	NA	✓		✓		
Practising shifts separately (Quadrant A, B, D)	✓	✓	NA	✓			✓	
Practising pieces in sections (Quadrant A, B, D)	✓	✓	NA	✓			✓	
Practising technical exercises (Quadrant A, B)	•	•	NA	NA			✓	
Vibrato exercises (Quadrant A, B)	NA	NA	NA	NA	NA	NA	NA	NA
Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)	✓	✓	NA	✓			✓	

Figure 4.1 Summary of Learner A's questionnaire findings after the first term

KEY:

Teacher's observations

Quadrants A, B, C, D - The four quadrants of Herrmann's whole brain model

- ✓ - aspects of task involving specific quadrant, mastered by learner
- X - aspects of task involving specific quadrant, not mastered by learner
- - aspects of task involving specific quadrant, only partially mastered by learner
- NA - not applicable

Learner's preferences: (ticks indicate learner's preferences)

L Liked

D Disliked

D/L initially disliked, but gained more confidence in and started liking

A Acceptable

Two positive occurrences stood out this term. Firstly, there seemed to be a marked improvement in her playing at the last lesson of term. Her intonation and sound was so much better and this was probably due to the fact that she was playing with piano accompaniment. Secondly, when technical exercises were applied directly to technically difficult passages in pieces, she seemed to respond more positively than when these exercises appeared in studies or scales. These two aspects should be built on next term.

4.4.2.1 Learner B's feedback

The data collected from the questionnaire given at the end of the first term, appears below. The remaining data has been summarised in Figure 4.2.

1. QUESTION: Did you like/dislike the exercises that you received for homework this past term? Explain.

ANSWER: "I liked the exercises as I learnt more about the pieces, i.e. the style, that helped me play better. The format of the homework was also more organised. I knew what to practise for each piece. The exercises for the pieces helped to not make the pieces 'die out' and become boring and repetitive."

COMMENT: According to Petty (2006:34), use of Herrmann's "whole-brain" model "ensures enjoyment, variety and high-quality learning". Judging by her answer above, it would seem that Learner B had possibly experienced this.

2. QUESTION: Did you practise more or less this past term to what you normally do? Explain.

ANSWER: "I practised more, although I should practise a lot more."

3. QUESTION: Are you more or less motivated than before to practise? Explain.

ANSWER: "More motivated because I want to do well."

4. QUESTION: Did you like receiving a printed copy of the exercises to be done for homework? Explain.

ANSWER: "Yes, it was more organised. I knew what to practise for each piece."

5. QUESTION: What is your opinion about the volume of work covered every week?

QUESTIONNAIRE FINDINGS : LEARNER B	QUADRANTS				PREFERENCES			
	1ST TERM				1ST TERM			
	A	B	C	D	L	D	D/L	A
The various methods used to practise scales (Quadrant A, B, C, D)	•	X	•	X				✓
Practising scales in rhythms for speed (Quadrant A, B, C, D)	X	X	X	X				✓
Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)	NA	NA	X	X		✓		
Linking the quality of sound to a mental image (Quadrant C, D)	NA	NA	X	X		✓		
Linking the quality of sound to an emotion (Quadrant C, D)	NA	NA	X	X		✓		
Doing research on a composer or meaning of a title (Quadrant A, B)	✓	✓	NA	NA	✓			
Looking up the meaning of Italian words used in pieces (Quadrant A, B)	X	X	NA	NA	✓			
Doing research on the form of a piece (Quadrant A, B, D)	✓	✓	NA	✓	✓			
Playing the question/answer game (Quadrant A, B, C, D)	✓	✓	✓	✓	✓		✓	
Playing pieces with piano accompaniment (Quadrant A, B, C, D)	✓	✓	✓	✓	✓			
Adding your own dynamics to pieces (Quadrant A, B, C, D)	NA	NA	NA	NA	✓			
Following dynamic indications as marked in the piece (Quadrant A, B, C, D)	✓	✓	✓	✓				✓
Determining what kind of bowing to use in specific pieces (Quadrant A, B)	•	•	NA	NA	✓			
Paying attention to the tempo indications (Quadrant A, B, C, D)	•	•	•	•	✓			
Following articulation markings (Quadrant A, B, D)	✓	✓	NA	✓	✓		✓	
Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)	✓	✓	✓	✓	✓			
Practising with a metronome (Quadrant A, B)	NA	NA	NA	NA	NA	NA	NA	NA
Marking phrases (Quadrant A, B, D)	•	•	NA	✓				✓
Practising one phrase at a time (Quadrant A, B, D)	✓	✓	NA	✓			✓	
Highlighting repeated themes (Quadrant A, B, D)	✓	✓	NA	✓				✓
Circling shifts (Quadrant A, B, D)	✓	✓	NA	✓				✓
Practising shifts separately (Quadrant A, B, D)	•	•	NA	✓			✓	
Practising pieces in sections (Quadrant A, B, D)	✓	✓	NA	✓			✓	
Practising technical exercises (Quadrant A, B)	✓	✓	NA	NA	✓			
Vibrato exercises (Quadrant A, B)	NA	NA	NA	NA	NA	NA	NA	NA
Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)	✓	✓	NA	✓	✓			

Figure 4.2 Summary of Learner B's questionnaire findings after the first term

KEY:

Teacher's observations

Quadrants A, B, C, D - The four quadrants of Herrmann's whole brain model

- P - aspects of task involving specific quadrant, mastered by learner
- X - aspects of task involving specific quadrant, not mastered by learner
- - aspects of task involving specific quadrant, only partially mastered by learner
- NA - not applicable

Learner's preferences: (ticks indicate learner's preferences)

- L Liked
- D Disliked
- D/L initially disliked, but gained more confidence in and started liking
- A Acceptable

ANSWER: “Sometimes I couldn’t manage all of it but I think that challenged me to work harder so, yes, I liked the volume.”

6. QUESTION: On a scale of 0 to 10 where 0 represents no progress and 10 represents marked progress, rate your progress this term.

ANSWER: “7”

7. QUESTION: Using the same scale, how would you have rated your progress previously for the same period of time i.e. a term?

ANSWER: “4”

8. QUESTION: If you could change something, with regard to the homework exercises covered this term, what would you change?

ANSWER: “I wouldn’t change anything.”

9. QUESTION: Do you have any other comments that you would like to make?

ANSWER: “No further comments.”

4.4.2.2 Teacher’s observations of Learner B

Learner B seemed far more goal-orientated and motivated (Quadrant B) than before. During lessons she appeared to be more focussed and was willing to repeat scales or difficult passages until she mastered them (Quadrant B). She had always been very critical (Quadrant A) of her playing but during the first term she took extra care to ensure that her intonation (Quadrant A) was correct and as a result there was an improvement in this area. Technicalities, however, such as rhythm (Quadrant A, B) and slurring of scales (Quadrant B) still posed a problem. This was probably due to the fact that she did not practise enough (Quadrant B). Research, exercises and tasks that fell into quadrants A and B, she generally mastered well, and judging by her feedback, she appeared to find them interesting and beneficial to her playing.

Learner B also seemed displayed a fair amount of creativity and innovation (Quadrant D). Without having been asked to do so, she practised her study in rhythms (Quadrant A, B, D) as she felt that it helped her learn the notes quicker. She also used her own initiative when choosing bowings in her Baroque sonata (Quadrant D). She experimented with the available possibilities and chose the bowing that she thought was the most suitable. In spite of being a technical exercise, she played the study with expression and musical sensitivity (Quadrant C). She made a warm sound on the

violin (Quadrant C), which was further enhanced by her use of vibrato (Quadrant C, D).

Once a week she attended the researcher's string ensemble rehearsals. There had been an improvement in her ensemble playing. Where she previously rushed and caused others to follow her, she seemed to follow the beat more accurately and possibly displayed greater self-discipline in this regard (Quadrant B). It appeared as though she thoroughly enjoyed these sessions as was evident by the way in which she played. Ensemble playing was seemingly a whole brain experience for her. She interacted well with the other members (Quadrant C), proved to be a good leader (Quadrant B) and played with expression and musical abandon (Quadrant C, D). Her rhythm and counting (Quadrant A, B), which had been a weakness before, appeared to have benefited from these rehearsals.

It seemed as though she enjoyed the homework exercises and found them interesting. She asked many more questions and made many more comments during lessons. Learner B liked receiving a printed copy of the homework exercises as it gave her clear instructions as to what she had to do for homework. It seemed that Learner B was not always sure of the way in which she should structure her practising sessions and the homework sheets possibly helped her overcome this problem.

Judging by the observations made in Figure 4.2, Learner B mastered, or partially mastered more exercises involving quadrant A and B, than quadrant C and D. There were exercises, which she initially disliked but with use and practice, mastered and became more confident in and started to like (refer to Figure 4.2). She had, however, seemingly mastered these exercises (refer to Figure 4.2), therefore the deduction could be made that she had possibly successfully gained access to her less preferred modes of thought.

Learner B appeared to have made more progress this term than she had done previously for the same time period. She seemed to know her pieces better and worked harder at her scales. Scales, however, still remained a problem, especially when it came to slurring (Quadrant A, B).

4.4.3.1 Learner C's feedback

The data collected from the questionnaire given at the end of the first term, appears below. The remaining data has been summarised in Figure 4.3.

1. QUESTION: Did you like/dislike the exercises that you received for homework this past term? Explain.
ANSWER: "I liked some of them but I did not like making markings on the music using colour."
COMMENT: The exercises that Learner C liked appear in Figure 4.3 under "Learner's preferences".
2. QUESTION: Did you practise more or less this past term to what you normally do? Explain.
ANSWER: "Much more, because the volume of the work was more and the work was more difficult."
3. QUESTION: Are you more or less motivated than before to practise? Explain.
ANSWER: "More motivated because the pieces were more pleasing if played properly. The challenge for me was, therefore, to play the pieces well as soon as possible."
4. QUESTION: Did you like receiving a printed copy of the exercises to be done for homework? Explain.
ANSWER: "Yes, because then you could see everything that had to be done, and it was explained to you."
5. QUESTION: What is your opinion about the volume of work covered every week?
ANSWER: "It was quite a large volume of work for one week and this made it hard to practise all four pieces thoroughly every week."
6. QUESTION: On a scale of 0 to 10 where 0 represents no progress and 10 represents marked progress, rate your progress this term.
ANSWER: "8"
7. QUESTION: Using the same scale, how would you have rated your progress previously for the same period of time i.e. a term?
ANSWER: "7"
8. QUESTION: If you could change something, with regard to the homework exercises covered this term, what would you change?

ANSWER: “Making markings on the music.”

9. QUESTION: Do you have any other comments that you would like to make?

ANSWER: “It was a lot of work but it was enjoyable. I just didn’t like the study.”

4.4.3.2 Teacher’s observations of Learner C

Learner C appeared to have made very good progress during the first term. She had always been conscientious and motivated but the increased volume of homework apparently pushed her to practise even harder and cover more ground than was previously the case. Learner C always struggled with intonation (Quadrant A) but this seemed to have improved remarkably this term. She also learnt the notes of the study and all her pieces.

Learner C was fortunate in that her mother could accompany her on the piano and this offered her the opportunity of practising with the piano at least once a week (Quadrant A, B, C, D). It appeared that this greatly improved the intonation, fluency and rhythm of the pieces. It also enabled her to work on the interpretation of the pieces much sooner. Playing with piano accompaniment was also a whole-brain activity.

The exercises involving research about the composer (Quadrant A, B), form of the piece (Quadrant A, B, D) and the meaning of terms (Quadrant A, B), she omitted or did not always complete satisfactorily. Learner C found the exercises that required markings to be made on the music (Quadrant A, B, D), distracting, and initially obeyed (Quadrant B) them but later on disregarded them (Quadrant D). Exercises, where the sound had to be linked to an emotion or mental image (Quadrant C, D), or where making up a story would possibly help with the interpretation of the piece, she avoided. This avoidance could be due to the fact that she had not had enough exposure to such exercises and modes of thinking.

There were exercises, which she initially disliked but with use and practice, mastered and became more confident in and started to like (refer to Figure 4.3). These exercises all had quadrant A and B in common. The deduction could therefore be made, that Learner C gained full access to her less preferred modes as she, through use and practice, started to like tasks that she previously disliked. As Herrmann puts it: “You

QUESTIONNAIRE FINDINGS : LEARNER C	QUADRANTS				PREFERENCES			
	1ST TERM				1ST TERM			
	A	B	C	D	L	D	D/L	A
The various methods used to practise scales (Quadrant A, B, C, D)	✓	✓	✓	✓	✓		✓	
Practising scales in rhythms for speed (Quadrant A, B, C, D)	✓	•	✓	•	✓		✓	
Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)	NA	NA	X	X		✓		
Linking the quality of sound to a mental image (Quadrant C, D)	NA	NA	X	X		✓		
Linking the quality of sound to an emotion (Quadrant C, D)	NA	NA	✓	✓		✓		
Doing research on a composer or meaning of a title (Quadrant A, B)	•	•	NA	NA		✓		
Looking up the meaning of Italian words used in pieces (Quadrant A, B)	•	•	NA	NA		✓		
Doing research on the form of a piece (Quadrant A, B, D)	X	X	NA	✓		✓		
Playing the question/answer game (Quadrant A, B, C, D)	✓	✓	✓	✓	✓			
Playing pieces with piano accompaniment (Quadrant A, B, C, D)	✓	✓	✓	✓	✓			
Adding your own dynamics to pieces (Quadrant A, B, C, D)	✓	✓	✓	✓		✓		
Following dynamic indications as marked in the piece (Quadrant A, B, C, D)	✓	✓	✓	✓	✓			
Determining what kind of bowing to use in specific pieces (Quadrant A, B)	•	•	NA	NA		✓		
Paying attention to the tempo indications (Quadrant A, B, C, D)	✓	•	•	•			✓	
Following articulation markings (Quadrant A, B, D)	•	•	NA	•	✓			
Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)	✓	✓	✓	✓	✓			
Practising with a metronome (Quadrant A, B)	•	•	NA	NA		✓		
Marking phrases (Quadrant A, B, D)	✓	•	NA	✓		✓		
Practising one phrase at a time (Quadrant A, B, D)	✓	✓	NA	✓			✓	
Highlighting repeated themes (Quadrant A, B, D)	✓	✓	NA	✓		✓		
Circling shifts (Quadrant A, B, D)	•	•	NA	✓		✓		
Practising shifts separately (Quadrant A, B, D)	•	•	NA	✓			✓	
Practising pieces in sections (Quadrant A, B, D)	✓	✓	NA	✓			✓	
Practising technical exercises (Quadrant A, B)	✓	✓	NA	NA		✓		
Vibrato exercises (Quadrant A, B)	✓	✓	NA	NA			✓	
Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)	✓	✓	NA	✓			✓	

Figure 4.3 Summary of Learner C's questionnaire findings after the first term

KEY:

Teacher's observations

Quadrants A, B, C, D - The four quadrants of Herrmann's whole brain model

- P - aspects of task involving specific quadrant, mastered by learner
- X - aspects of task involving specific quadrant, not mastered by learner
- - aspects of task involving specific quadrant, only partially mastered by learner
- NA - not applicable

Learner's preferences: (ticks indicate learner's preferences)

- L Liked
- D Disliked
- D/L initially disliked, but gained more confidence in and started liking
- A Acceptable

will know you have arrived when you can do these simple tasks and feel satisfied rather than guilty, stupid, silly, abused, or dominated” (Herrmann 1995:274).

4.4.4.1 Learner D’s feedback

The data collected from the questionnaire given at the end of the first term, appears below. The remaining data has been summarised in Figure 4.4.

1. QUESTION: Did you like/dislike the exercises that you received for homework this past term? Explain.
ANSWER: “Most of them I liked. Only some were not on my favourites list.”
COMMENT: The exercises that Learner D liked appear in Figure 4.4. under “Learner’s preferences”.
2. QUESTION: Did you practise more or less this past term to what you normally do? Explain.
ANSWER: “I think I practised more but I could do even more.”
3. QUESTION: Are you more or less motivated than before to practise? Explain.
ANSWER: “I am a little more motivated but I do get lazy.”
4. QUESTION: Did you like receiving a printed copy of the exercises to be done for homework? Explain.
ANSWER: “Yes. Everything was there on the piece of paper. There were clear instructions and I knew exactly what I had to do.”
5. QUESTION: What is your opinion about the volume of work covered every week?
ANSWER: “The volume of work is fine. I could do better at how many days I practise.”
6. QUESTION: On a scale of 0 to 10 where 0 represents no progress and 10 represents marked progress, rate your progress this term.
ANSWER: “7”
7. QUESTION: Using the same scale, how would you have rated your progress previously for the same period of time i.e. a term?
ANSWER: “7”
8. QUESTION: If you could change something, with regard to the homework exercises covered this term, what would you change?

QUESTIONNAIRE FINDINGS : LEARNER D	QUADRANTS				PREFERENCES			
	1ST TERM				1ST TERM			
	A	B	C	D	L	D	D/L	A
The various methods used to practise scales (Quadrant A, B, C, D)	•	X	•	•			✓	
Practising scales in rhythms for speed (Quadrant A, B, C, D)	•	X	•	•		✓		
Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)	NA	NA	✓	✓	✓			
Linking the quality of sound to a mental image (Quadrant C, D)	NA	NA	✓	✓	✓			
Linking the quality of sound to an emotion (Quadrant C, D)	NA	NA	✓	✓	✓			
Doing research on a composer or meaning of a title (Quadrant A, B)	✓	✓	NA	NA	✓			
Looking up the meaning of Italian words used in pieces (Quadrant A, B)	•	•	NA	NA	✓			
Doing research on the form of a piece (Quadrant A, B, D)	X	X	NA	X	✓			
Playing the question/answer game (Quadrant A, B, C, D)	•	•	✓	✓	✓			
Playing pieces with piano accompaniment (Quadrant A, B, C, D)	✓	✓	✓	✓	✓			
Adding your own dynamics to pieces (Quadrant A, B, C, D)	✓	✓	✓	✓	✓			
Following dynamic indications as marked in the piece (Quadrant A, B, C, D)	✓	✓	✓	✓	✓			
Determining what kind of bowing to use in specific pieces (Quadrant A, B)	✓	✓	NA	NA			✓	
Paying attention to the tempo indications (Quadrant A, B, C, D)	X	X	X	X		✓		
Following articulation markings (Quadrant A, B, D)	✓	✓	NA	✓	✓			
Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)	✓	✓	✓	✓	✓			
Practising with a metronome (Quadrant A, B)	NA	NA	NA	NA	NA	NA	NA	NA
Marking phrases (Quadrant A, B, D)	✓	✓	NA	✓	✓			
Practising one phrase at a time (Quadrant A, B, D)	✓	•	NA	✓	✓			
Highlighting repeated themes (Quadrant A, B, D)	X	X	NA	•	✓			
Circling shifts (Quadrant A, B, D)	X	X	NA	✓			✓	
Practising shifts separately (Quadrant A, B, D)	X	X	NA	✓			✓	
Practising pieces in sections (Quadrant A, B, D)	✓	•	NA	✓	✓			
Practising technical exercises (Quadrant A, B)	•	X	NA	NA			✓	
Vibrato exercises (Quadrant A, B)	NA	NA	NA	NA	NA	NA	NA	NA
Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)	✓	✓	NA	✓	✓			

Figure 4.4 Summary of Learner D's questionnaire findings after the first term

KEY:

Teacher's observations

Quadrants A, B, C, D - The four quadrants of Herrmann's whole brain model

- P - aspects of task involving specific quadrant, mastered by learner
- X - aspects of task involving specific quadrant, not mastered by learner
- - aspects of task involving specific quadrant, only partially mastered by learner
- NA - not applicable

Learner's preferences: (ticks indicate learner's preferences)

- L Liked
- D Disliked
- D/L initially disliked, but gained more confidence in and started liking
- A Acceptable

ANSWER: “I would not change anything.”

9. QUESTION: Do you have any other comments that you would like to make?

ANSWER: “I have no other comments to make.”

4.4.4.2 Teacher’s observations of Learner D

Learner D always seemed positive about, and showed interest in, the homework exercises given her each week. She commented that she preferred doing homework this way, as she quite often was not sure of how to practise. The printed copy of the homework, as well as the exercises themselves, seemed to have helped her in this respect.

Learner D mastered most of the exercises or aspects of the exercises that fell into quadrant C and D (refer to Figure 4.4). The exercise involving tempo indications was seemingly not mastered, as she possibly did not know the notes of her pieces well enough to give attention to this aspect.

Quite a number of exercises falling into quadrant A and B were avoided in that she did not do them, or only partially mastered them, due to lack of practice. Although this result could be ascribed to laziness, it was possible that Learner D preferred completing the exercises that she preferred and liked, rather than going to the effort of completing those that she did not, as she is an intelligent and talented learner. This in itself, however, possibly displayed a quadrant C or D attitude rather than a quadrant A or B attitude.

Learner D seemed to enjoy the social interaction of the string ensemble and she attended practices every week (Quadrant C). She played with confidence (Quadrant C) and enjoyed making music (Quadrant C, D). She played with expression and used her body to move along with the music (Quadrant C).

There were exercises, which she initially disliked, but with use and practice, mastered and became more confident in and started to like (refer to Figure 4.4). All of these exercises had quadrant A and B in common. This, together with the fact that she avoided doing or completing exercises involving quadrant A and B could lead one to

conclude that with regard to these exercises (refer to Figure 4.4), Learner D had achieved in accessing her less preferred modes of thinking.

From a teacher's point of view, one could not say that she had made more progress this term, than before. There was more interaction during lessons, but this was perhaps due to the design of the homework exercises and not necessarily because she was more motivated.

4.4.5.1 Learner E's feedback

The data collected from the questionnaire given at the end of the first term, appears below. The remaining data has been summarised in Figure 4.5.

1. QUESTION: Did you like/dislike the exercises that you received for homework this past term? Explain.

ANSWER: "I liked it, because I got to focus on the small details, improved intonation and dynamics, put emotions to the piece etc."

2. QUESTION: Did you practise more or less this past term to what you normally do? Explain.

ANSWER: "More and less. Less at the beginning of the term, as I was extremely busy with school and extramural activities, such as sport. I was also not in a routine yet, since I moved and my life changed a lot. Towards the end of the term, however, I started practising more."

3. QUESTION: Are you more or less motivated than before to practise? Explain.

ANSWER: "I am more motivated to practise though when I get the time, because I make more progress and it's fun."

4. QUESTION: Did you like receiving a printed copy of the exercises to be done for homework? Explain.

ANSWER: "Yes, because for some unknown reason I paid more attention to instructions and I got questions to answer and had to think everything through and had to communicate about the stuff."

5. QUESTION: What is your opinion about the volume of work covered every week?

ANSWER: "Just enough, NOT more!!"

6. QUESTION: On a scale of 0 to 10 where 0 represents no progress and 10 represents marked progress, rate your progress this term.

ANSWER: “7”

7. QUESTION: Using the same scale, how would you have rated your progress previously for the same period of time i.e. a term?

ANSWER: “5”

8. QUESTION: If you could change something, with regard to the homework exercises covered this term, what would you change?

ANSWER: “Nothing really. Fewer scales? I know that would never happen though. I also didn’t enjoy the study either.”

9. QUESTION: Do you have any other comments that you would like to make?

ANSWER: “Thank you, it was fun and it would be great if I could always get my homework like this.”

COMMENT: It is possible to deduce from the above answer that the application of Herrmann’s “whole-brain” model had seemingly resulted in greater enjoyment of the homework exercises in the case of Learner E.

4.4.5.2 Teacher’s observations of Learner E

The exercise involving the practice of scales in rhythms was not mastered (refer to Figure 4.5) due to the fact that Learner E disliked scales and she seldom played them through; much less apply the various methods or rhythms. It appeared that the exercise involving tempo indications was also not mastered, as she possibly did not know her pieces well enough to give attention to this aspect. Exercises involving research were not completed (Quadrant A, B), as access to the Internet and library facilities were not possible. She did, however, indicate that she disliked these exercises; therefore the possibility existed that she would not have done these exercises anyway, regardless of the circumstances.

The majority of exercises only partially mastered fell into quadrant A and B. The deduction could be made that quadrant A and quadrant B were her less preferred modes of thought. Given, however, that the exercises in question involve routine practice and critical, analytical thought processes, both of which would require time and effort, this result could be due to a lack of practising time. The exercises (refer to Figure 4.5) that she indicated as initially not liking but through use becoming more

QUESTIONNAIRE FINDINGS : LEARNER E	QUADRANTS				PREFERENCES			
	1ST TERM				1ST TERM			
	A	B	C	D	L	D	D/L	A
The various methods used to practise scales (Quadrant A, B, C, D)	•	•	•	•			✓	
Practising scales in rhythms for speed (Quadrant A, B, C, D)	X	X	X	X			✓	
Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)	NA	NA	✓	✓	✓			
Linking the quality of sound to a mental image (Quadrant C, D)	NA	NA	✓	✓	✓			
Linking the quality of sound to an emotion (Quadrant C, D)	NA	NA	✓	✓	✓			
Doing research on a composer or meaning of a title (Quadrant A, B)	X	X	NA	NA		✓		
Looking up the meaning of Italian words used in pieces (Quadrant A, B)	X	X	NA	NA		✓		
Doing research on the form of a piece (Quadrant A, B, D)	X	X	NA	•		✓		
Playing the question/answer game (Quadrant A, B, C, D)	•	•	✓	✓	✓			
Playing pieces with piano accompaniment (Quadrant A, B, C, D)	•	•	✓	✓	✓			
Adding your own dynamics to pieces (Quadrant A, B, C, D)	✓	✓	✓	✓	✓			
Following dynamic indications as marked in the piece (Quadrant A, B, C, D)	✓	✓	✓	✓	✓			
Determining what kind of bowing to use in specific pieces (Quadrant A, B)	•	•	NA	NA		✓		
Paying attention to the tempo indications (Quadrant A, B, C, D)	X	X	X	X	✓			
Following articulation markings (Quadrant A, B, D)	✓	✓	NA	✓	✓			
Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)	NA	NA	NA	NA	NA	NA	NA	NA
Practising with a metronome (Quadrant A, B)	NA	NA	NA	NA	NA	NA	NA	NA
Marking phrases (Quadrant A, B, D)	✓	✓	NA	✓			✓	
Practising one phrase at a time (Quadrant A, B, D)	✓	✓	NA	✓		✓		
Highlighting repeated themes (Quadrant A, B, D)	✓	✓	NA	✓	✓			
Circling shifts (Quadrant A, B, D)	✓	✓	NA	✓	✓			
Practising shifts separately (Quadrant A, B, D)	•	•	NA	✓		✓		
Practising pieces in sections (Quadrant A, B, D)	•	•	NA	✓			✓	
Practising technical exercises (Quadrant A, B)	✓	•	NA	NA		✓		
Vibrato exercises (Quadrant A, B)	NA	NA	NA	NA	NA	NA	NA	NA
Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)	✓	✓	NA	✓			✓	

Figure 4.5 Summary of Learner E's questionnaire findings after the first term

KEY:

Teacher's observations

Quadrants A, B, C, D - The four quadrants of Herrmann's whole brain model

- P - aspects of task involving specific quadrant, mastered by learner
- X - aspects of task involving specific quadrant, not mastered by learner
- - aspects of task involving specific quadrant, only partially mastered by learner
- NA - not applicable

Learner's preferences: (ticks indicate learner's preferences)

- L Liked
- D Disliked
- D/L initially disliked, but gained more confidence in and started liking
- A Acceptable

confident in and mastering, had quadrant A and B in common. The assumption could, therefore, be made that she had possibly gained access to her less preferred modes of thought.

Due to family trouble, Learner E experienced many disruptions during the first term. Her lessons only commenced in February and she did not have much time to practise. As a result, she was also unable to attend string ensemble practices. Of the five learners taking part in the experiment, however, Learner E seemed the most positive about the exercises. She found the homework to be more interesting and beneficial than before and preferred receiving homework in this format.

There was no clear indication that Learner E had progressed more during the first term than for the same period of time, previously. She did, however, seem to be more motivated and if it were possible, she most likely would have practised more.

4.5 Discussion after first term

The following suggestions should be considered for the second term:

- It might be better if homework exercises covered one aspect per piece or study, rather than a number of aspects. This would decrease the volume of work that needed to be covered during the lesson and for homework. The learners would also be able to focus on a specific aspect and thus possibly achieve better results.
- During the first term the volume of work prevented all exercises to be covered during lesson times. It also appeared that the volume of work also prevented the learners from completing the work thoroughly. The different methods used to practise scales, for example, were very time consuming. This possibly discouraged the learners and resulted in an avoidance of the exercises thus negatively influencing their progress.

- More quadrant C exercises need to be implemented. The number of exercises falling into this quadrant was considerably fewer when compared with the exercises falling into the other quadrants.
- Clearer instructions could also be given to the learners as to how their research diaries should be kept. It would seem that most learners prepared their diary entry the day before their lesson when they were required to hand it in, rather than daily after each practice session. Key words listing the aspects that they need to give feedback on would perhaps make it easier for the learners. It would possibly also make the outcome more successful as information recorded could have a more direct application to the research topic.
- The frequency of the learners' practising sessions should possibly be monitored. Daily diary-entry-requirements would hold learners more accountable with regard to the frequency of their practice sessions. As their practising is under scrutiny they would maybe be under more pressure to practise regularly.
- The homework exercise page could be simplified so that it appears on a single page. The other learners experienced no problem with this, but Learner A found all the pages overwhelming, frustrating and discouraging.

CHAPTER FIVE

FINDINGS AND DISCUSSION AFTER SECOND TERM

This chapter deals with the findings of the research after the second term. The feedback received from the learners and the observations made by the teacher on the homework exercises covered each week, are discussed. The accompanists' feedback is also discussed. The chapter ends with a discussion of the findings after the second term.

5.1 Findings after second term

The homework exercises used during the second term were a continuation of those listed in chapter four (see 4.3). Every week the learners received a printed copy of the exercises and tasks to be completed for homework (see Appendix C). Weekly feedback from both the learners and the teacher was collected (see Appendix C).

During this study, the technique of triangulation was used. The learners' accompanists fulfilled the function of the participant observer. The accompanists gave observations with regard to the learners' performances during exams conducted last year, prior to the commencement of the research. Observations were made again at the end of the six-month period, at which time the learners, together with their accompanists, gave a performance of the works covered during this time. The data collected from the learners, the teacher and the accompanists was interpreted from the perspective of the teacher/researcher.

5.2 Feedback from the learners

At the end of the second term, each learner once again received a questionnaire intended for the purpose of determining whether they had experienced any benefits from the past term's method of teaching. NA (not applicable) marked in all the columns indicate that these exercises were not covered in the homework done during the second term. The feedback received was from the perspective of the learners but was interpreted from the perspective of the teacher/researcher.

Each learner's feedback will be discussed separately.

5.2.1 Learner A's feedback

The data collected from the questionnaire given at the end of the second term, appears below. The remaining data has been summarised in Figure 5.1.

1. QUESTION: Did you like/dislike the exercises that you received for homework this past term? Explain.
ANSWER: "I felt that it helped me very much to improve my playing."
2. QUESTION: Do you feel you practised more (i) last year, (ii) first term 2008, or (iii) second term 2008? Why do you think this was the case?
ANSWER: "I practised more during the second term of 2008. The homework was laid out very well and less daunting than the first term."
3. QUESTION: Are you more or less motivated than before to practise? Explain.
ANSWER: "More motivated. I knew exactly what to do."
4. QUESTION: Did you like receiving a printed copy of the exercises to be done for homework? Explain.
ANSWER: "Yes. It helped me a lot to know exactly what to focus on."
5. QUESTION: Was the format of the homework better/worse than last term? Explain.
ANSWER: "Better. It was less daunting and I could focus more on the details and exercises as there was less homework per week."
6. QUESTION: What is your opinion about the volume of work covered every week?
ANSWER: "It was a large volume of homework. I preferred focussing on a smaller volume and practising more thoroughly."
7. QUESTION: On a scale of 0 to 10 where 0 represents no progress and 10 represents marked progress, rate your progress this term.
ANSWER: "7"
8. QUESTION: Using the same scale, how would you have rated your progress last term?
ANSWER: "5"
9. QUESTION: If you could change something, with regard to the homework exercises covered this term, what would you change?

ANSWER: “I wouldn’t change anything. I felt that all the exercises helped me a lot and that even though I did not like some exercises, they did help me.”

10. QUESTION: Would you prefer to have lessons in this manner in the future?

ANSWER: “No. I enjoyed my ‘old’ lessons as I always focussed on finer details and did not feel overwhelmed by the volume of exercises that I had to do every week. I would, however, like to keep some aspects from the ‘new’ manner of lessons in the future, such as, the way in which rhythms were used to improve playing.”

COMMENT: On discussing this assertion with her, the researcher concluded that the negative side to the statement was possibly based on the fact that she had felt overwhelmed by the volume of work during the first term. It also appeared that she felt that some of the exercises, such as marking phrases and shifts, doing research etc. did not apply directly to the mastering of the pieces and she did not find these exercises useful. The positive side to her answer was that she did like the format and coped better when the volume of work increased weekly by a manageable amount, as she said it did, during the second term. This, together with exercises, such as using rhythms to improve co-ordination of pieces, practising one phrase at a time and practising pieces in sections, which helped her playing to improve, she found useful. She would like future lessons to be based on the second term’s format.

11. QUESTION: Did you enjoy being a participant in this research?

ANSWER: “Yes, it helped me to assess how I practised and see where I could improve.”

12. QUESTION: Do you have any other comments that you would like to make?

ANSWER: “The experiment definitely helped me to analyse my own playing and practising. It helped me to realise where I could improve and what needed more focussing on.”

COMMENT: Participation in the experiment seemed to have made Learner A more aware of the shortcomings in her playing, that is, her weaknesses (See answers to question 11 and 12). The aim of this study was to encourage the learners, through the use of Herrmann’s “whole-brain” model, to develop and identify not only their strengths but also their weaknesses, thus promoting whole-brain development. It could possibly be said, therefore, that in the case of Learner A this had been achieved.

At the end of the first term, Learner A indicated that she was “slightly less motivated” and that her practising had “decreased slightly” (see 4.4.1.1). At the end of the second term, Learner A indicated that she was more motivated to practise and her comment was: “I knew exactly what to do”. This change in motivation could be ascribed to the fact that the format of the homework appealed to her more during the second term. The tone of her feedback was also much more positive at the end of the second term than at the end of the first term. She perceived her progress to be the same as that indicated at the end of the first term. In both cases she graded her progress from a “5” to a “7”.

Learner A experienced the volume of work covered each week during the first term “daunting”. Even though she felt that she could manage the volume of work better during the second term, she still found it a substantial amount to cover. She probably felt this way as she was under a significant amount of academic pressure being in Grade 12, and as a result her practising time was very limited.

Learner A initially disliked, but gained more confidence in and started liking tasks and exercises involving scales, during the first term. By the end of the second term, however, she appeared to like them. This is perhaps largely due to the fact that she liked the “new” practising method applied to the scales during the second term. This method was less time consuming. It could be deduced that presenting the scale exercises in a format that appealed to her enabled Learner A to develop a technical weakness, namely, scales. Exercises, such as “paying attention to tempo indications”, “practising one phrase at a time”, “practising shifts separately”, “practising pieces in sections” and “using rhythms to improve co-ordination in pieces”, she marked as D/L (see key, Figure 5.1) at the end of the first term. By the end of the second term she liked these exercises. It could be concluded that practise and exposure to these exercise over a period of time had possibly resulted in Learner A tolerating them more. Practice and use of a “weakness” could, therefore, possibly have resulted in improvement in the area of the weakness. Addressing an individual’s weaknesses is a characteristic of Herrmann’s model. Besides the exercises discussed above in, “practising technical exercises”, which changed from D/L to A (see key, Figure 5.1), and “playing the question/answer game”, which changed from A to D (see key,

QUESTIONNAIRE FINDINGS : LEARNER A	PREFERENCES				PREFERENCES			
	1ST TERM				2ND TERM			
	L	D	D/L	A	L	D	D/L	A
The various methods used to practise scales (Quadrant A, B, C, D)			✓		✓			
Practising scales in rhythms for speed (Quadrant A, B, C, D)			✓		✓			
Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)		✓				✓		
Linking the quality of sound to a mental image (Quadrant C, D)		✓				✓		
Linking the quality of sound to an emotion (Quadrant C, D)		✓				✓		
Doing research on a composer or meaning of a title (Quadrant A, B)		✓				✓		
Looking up the meaning of Italian words used in pieces (Quadrant A, B)		✓				✓		
Doing research on the form of a piece (Quadrant A, B, D)		✓			NA	NA	NA	NA
Playing the question/answer game (Quadrant A, B, C, D)				✓		✓		
Playing pieces with piano accompaniment (Quadrant A, B, C, D)	✓				✓			
Adding your own dynamics to pieces (Quadrant A, B, C, D)				✓				✓
Following dynamic indications as marked in the piece (Quadrant A, B, C, D)	✓				✓			
Determining what kind of bowing to use in specific pieces (Quadrant A, B)				✓				✓
Paying attention to the tempo indications (Quadrant A, B, C, D)			✓		✓			
Following articulation markings (Quadrant A, B, D)				✓	✓			
Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)	NA	NA	NA	NA	NA	NA	NA	NA
Practising with a metronome (Quadrant A, B)		✓				✓		
Marking phrases (Quadrant A, B, D)		✓			NA	NA	NA	NA
Practising one phrase at a time (Quadrant A, B, D)			✓		✓			
Highlighting repeated themes (Quadrant A, B, D)		✓			NA	NA	NA	NA
Circling shifts (Quadrant A, B, D)		✓			NA	NA	NA	NA
Practising shifts separately (Quadrant A, B, D)			✓		✓			
Practising pieces in sections (Quadrant A, B, D)			✓		✓			
Practising technical exercises (Quadrant A, B)			✓					✓
Vibrato exercises (Quadrant A, B)	NA	NA	NA	NA	NA	NA	NA	NA
Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)			✓		✓			

Figure 5.1 Summary of Learner A's first and second term preferences

KEY:

Learner's preferences: (ticks indicate learner's preferences)

L Liked

D Disliked

D/L initially disliked, but gained more confidence in and started liking

A Acceptable

Figure 5.1), all other preferences had remained the same by the end of the second term.

Learner A's feedback seemed to indicate that the homework exercises had benefited her in that she had become more aware of her practising habits. She had also become more perceptive to the weaknesses in her playing and more conscious of the aspects that needed to be worked on. Her general perception was: "I felt that it helped me very much to improve my playing." Encouraging an awareness of one's strengths and weaknesses is a characteristic of Herrmann's model. Application of this model seemed to have made Learner A more aware of her practising habits and the shortcomings in her playing, be it technical or musical.

5.2.2 Learner B's feedback

The data collected from the questionnaire given at the end of the second term, appears below. The remaining data has been summarised in Figure 5.2.

1. QUESTION: Did you like/dislike the exercises that you received for homework this past term? Explain.
ANSWER: "I liked the format of the exercises. Sometimes the homework was unclear, or I didn't always understand what to do."
2. QUESTION: Do you feel you practised more (i) last year, (ii) first term 2008, or (iii) second term 2008? Why do you think this was the case?
ANSWER: "I think I practised the same amount as last term although I did work very hard for my exam. I did, however, practise more during the past two terms than I did last year."
3. QUESTION: Are you more or less motivated than before to practise? Explain.
ANSWER: "I am more motivated. I feel that I am making progress."
4. QUESTION: Did you like receiving a printed copy of the exercises to be done for homework? Explain.
ANSWER: "Yes, I liked the structure of it as I knew exactly what to practise."
5. QUESTION: Was the format of the homework better/worse than last term? Explain.
ANSWER: "Better. I think it was more condensed and I didn't have to focus on too many things."

QUESTIONNAIRE FINDINGS : LEARNER B	PREFERENCES				PREFERENCES			
	1ST TERM				2ND TERM			
	L	D	D/L	A	L	D	D/L	A
The various methods used to practise scales (Quadrant A, B, C, D)				✓				✓
Practising scales in rhythms for speed (Quadrant A, B, C, D)				✓				✓
Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)		✓				✓		
Linking the quality of sound to a mental image (Quadrant C, D)		✓				✓		
Linking the quality of sound to an emotion (Quadrant C, D)		✓				✓		
Doing research on a composer or meaning of a title (Quadrant A, B)	✓				NA	NA	NA	NA
Looking up the meaning of Italian words used in pieces (Quadrant A, B)	✓				NA	NA	NA	NA
Doing research on the form of a piece (Quadrant A, B, D)	✓				NA	NA	NA	NA
Playing the question/answer game (Quadrant A, B, C, D)	✓		✓		NA	NA	NA	NA
Playing pieces with piano accompaniment (Quadrant A, B, C, D)	✓				✓			
Adding your own dynamics to pieces (Quadrant A, B, C, D)	✓				✓			
Following dynamic indications as marked in the piece (Quadrant A, B, C, D)				✓				✓
Determining what kind of bowing to use in specific pieces (Quadrant A, B)	✓				✓			
Paying attention to the tempo indications (Quadrant A, B, C, D)	✓				✓			
Following articulation markings (Quadrant A, B, D)	✓		✓		✓			
Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)	✓				✓			
Practising with a metronome (Quadrant A, B)	NA	NA	NA	NA	NA	NA	NA	NA
Marking phrases (Quadrant A, B, D)				✓				✓
Practising one phrase at a time (Quadrant A, B, D)			✓		✓			
Highlighting repeated themes (Quadrant A, B, D)				✓	NA	NA	NA	NA
Circling shifts (Quadrant A, B, D)				✓				✓
Practising shifts separately (Quadrant A, B, D)			✓		✓			
Practising pieces in sections (Quadrant A, B, D)			✓		✓			
Practising technical exercises (Quadrant A, B)	✓				✓			
Vibrato exercises (Quadrant A, B)	NA	NA	NA	NA	NA	NA	NA	NA
Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)	✓				✓			

Figure 5.2 Summary of Learner B's first and second term preferences

KEY:

Learner's preferences: (ticks indicate learner's preferences)

- L Liked
- D Disliked
- D/L initially disliked, but gained more confidence in and started liking
- A Acceptable

6. QUESTION: What is your opinion about the volume of work covered every week?
ANSWER: “The volume was fine. I just didn’t always have time to get through my study.”
7. QUESTION: On a scale of 0 to 10 where 0 represents no progress and 10 represents marked progress, rate your progress this term.
ANSWER: “7”
8. QUESTION: Using the same scale, how would you have rated your progress last term?
ANSWER: “7”
9. QUESTION: If you could change something, with regard to the homework exercises covered this term, what would you change?
ANSWER: “I wouldn’t change anything.”
10. QUESTION: Would you prefer to have lessons in this manner in the future?
ANSWER: “Yes, it helped me to know what to practise.”
11. QUESTION: Did you enjoy being a participant in this research?
ANSWER: “Yes, it was something different, a different way of practising.”
12. QUESTION: Do you have any other comments that you would like to make?
ANSWER: “No.”

Exercises concerned with “practising one phrase at a time”, “practising shifts separately” and “practising pieces in sections”, which Learner B initially disliked, but gained more confidence in and started liking by the end of the first term, she now liked by the end of the second term. These exercises addressed her weaknesses, as she usually did not give careful attention to technical aspects but was more concerned with the interpretation of pieces. The fact that she started liking these exercises could indicate that she realised that these exercises helped her to improve her shortcomings. It could be deduced, therefore, that the application of Herrmann’s model had possibly aided Learner B in developing some of her weaknesses (a characteristic of Herrmann’s model). With the exception of these exercises, Learner B’s preferences seemed to have remained the same as those indicated at the end of the first term (see Figure 5.2).

Learner B felt that she was more motivated to practise as she felt that she was progressing. This was indicated by way in which she rated her progress. Last year's progress she rated as "4" while she rated both the first and the second term's progress as being a "7". Although she practised the same amount as during the first term, she felt that this was possibly more when compared to last year.

It seemed that the main benefit that Learner B derived from the homework exercises was that they provided her with a structured way in which to practise and apparently motivated her to practise more. It can be concluded that whole-brain development could possibly have been achieved with the application of Herrmann's model as not only were Learner B's strengths used and seemingly developed in the tasks and exercises, but there was also possible improvement in her weaknesses.

5.2.3 Learner C's feedback

The data collected from the questionnaire given at the end of the second term, appears below. The remaining data has been summarised in Figure 5.3.

1. QUESTION: Did you like/dislike the exercises that you received for homework this past term? Explain.

ANSWER: "I liked them. The homework was set out very well and this made it easier as I knew exactly what and how to practise."

2. QUESTION: Do you feel you practised more (i) last year, (ii) first term 2008, or (iii) second term 2008? Why do you think this was the case?

ANSWER: "The second term of 2008. The workload was more. There was a practical exam and a house concert. It was also more motivating to practise because the exercises were set out on paper and I therefore, knew that I was practising the pieces correctly."

3. QUESTION: Are you more or less motivated than before to practise? Explain.

ANSWER: "More motivated. The pieces were challenging but when I succeeding in getting them right they were very nice."

4. QUESTION: Did you like receiving a printed copy of the exercises to be done for homework? Explain.

ANSWER: "Yes. It helped me to know what to practise and what to focus on. It also helped me not to forget what I had to do."

5. QUESTION: Was the format of the homework better/worse than last term? Explain.

ANSWER: "Better. There were less exercises involving markings that had to be made on the music and there was also less homework involving research."

6. QUESTION: What is your opinion about the volume of work covered every week?

ANSWER: "The volume of work is more than last year, but that is good. It keeps one motivated to practise and it also enables one to progress faster."

7. QUESTION: On a scale of 0 to 10 where 0 represents no progress and 10 represents marked progress, rate your progress this term.

ANSWER: "8"

8. QUESTION: Using the same scale, how would you have rated your progress last term?

ANSWER: "7"

9. QUESTION: If you could change something, with regard to the homework exercises covered this term, what would you change?

ANSWER: "I would prefer to complete a short questionnaire every week about the homework covered rather than keeping a diary. Last term's feedback was better (A – liked, B – disliked, C – acceptable)."

10. QUESTION: Would you prefer to have lessons in this manner in the future?

ANSWER: "Yes, but I would not like to keep a diary."

11. QUESTION: Did you enjoy being a participant in this research?

ANSWER: "Yes, it was a new challenge and also motivated me to practise harder. It also gave me a goal to strive for."

12. QUESTION: Do you have any other comments that you would like to make?

ANSWER: "No."

Learner C appeared to have practised the most during the second term. Her comment in this regard was: "The workload was more. It was also more motivating to practise because the exercises were set out on paper and I therefore knew that I was practising the pieces correctly." She perceived her progress to be the same as that indicated at the end of the first term. In both cases she graded her progress from a "7" to an "8".

QUESTIONNAIRE FINDINGS : LEARNER C	PREFERENCES				PREFERENCES			
	1ST TERM				2ND TERM			
	L	D	D/L	A	L	D	D/L	A
The various methods used to practise scales (Quadrant A, B, C, D)	✓		✓		✓		✓	
Practising scales in rhythms for speed (Quadrant A, B, C, D)	✓		✓		✓		✓	
Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)		✓			✓		✓	
Linking the quality of sound to a mental image (Quadrant C, D)		✓			✓		✓	
Linking the quality of sound to an emotion (Quadrant C, D)		✓			✓		✓	
Doing research on a composer or meaning of a title (Quadrant A, B)		✓			✓			
Looking up the meaning of Italian words used in pieces (Quadrant A, B)		✓				✓		
Doing research on the form of a piece (Quadrant A, B, D)		✓				✓		
Playing the question/answer game (Quadrant A, B, C, D)	✓				✓			
Playing pieces with piano accompaniment (Quadrant A, B, C, D)	✓				✓			
Adding your own dynamics to pieces (Quadrant A, B, C, D)		✓				✓		
Following dynamic indications as marked in the piece (Quadrant A, B, C, D)	✓				✓			
Determining what kind of bowing to use in specific pieces (Quadrant A, B)		✓				✓		
Paying attention to the tempo indications (Quadrant A, B, C, D)			✓		✓			
Following articulation markings (Quadrant A, B, D)	✓				✓			
Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)	✓				✓			
Practising with a metronome (Quadrant A, B)		✓				✓		
Marking phrases (Quadrant A, B, D)		✓				✓		
Practising one phrase at a time (Quadrant A, B, D)			✓		✓			
Highlighting repeated themes (Quadrant A, B, D)		✓			NA	NA	NA	NA
Circling shifts (Quadrant A, B, D)		✓			NA	NA	NA	NA
Practising shifts separately (Quadrant A, B, D)			✓		✓			
Practising pieces in sections (Quadrant A, B, D)			✓		✓			
Practising technical exercises (Quadrant A, B)		✓				✓		
Vibrato exercises (Quadrant A, B)			✓		✓			
Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)			✓		✓			

Figure 5.3 Summary of Learner C's first and second term preferences

KEY:

Learner's preferences: (ticks indicate learner's preferences)

L Liked

D Disliked

D/L initially disliked, but gained more confidence in and started liking

A Acceptable

Exercises such as “making up a story that helped with the interpretation of a piece or study”, “linking the quality of sound to a mental image” and “linking the sound to an emotion”, which she initially disliked, she started liking this term (see Figure 5.3). These exercises fell into quadrant C and D. The deduction could be made that the application of Herrmann’s model had seemingly led to an improvement in the enjoyment of tasks usually disliked. Tasks disliked could indicate a weakness. It could be said, therefore, that some of Learner C’s weaknesses had been addressed. Addressing and developing learners’ weaknesses is a characteristic of Herrmann’s model.

Exercises such as “determining what kind of bowing to use in specific pieces” and “paying attention to the tempo indications”, which she indicated as “acceptable” during the first term, she liked during the second term (see Figure 5.3). This could be due to the fact that she knew the notes of the pieces by the second term and these aspects made more sense when the interpretation of the pieces were considered. During the first term she described the exercises involving “practising with a metronome” as “acceptable” but disliked these tasks during the second term.

Apart from the exercises listed above, Learner C’s likes and dislikes were the same as those indicated for the first term. All of the exercises that Learner C disliked, had quadrant A and B in common. In spite of disliking these exercises, however, she completed the tasks in question and seemed to have successfully mastered them (see Figure 5.3). There appeared to be an improvement in her tolerance level of tasks involving quadrant A and B as she tended to avoid these during the first term. It could, therefore, be deduced that the application of Herrmann’s model had enabled her to access her less preferred modes of thinking. Whole-brain development had, therefore, possibly been achieved. Herrmann emphasises the importance of having equal access to all mental functions (Herrmann 1995:127).

When asked whether she had enjoyed being a participant in this research, she said: “Yes, it was a new challenge and also motivated me to practise harder. It also gave me a goal to strive for.”

5.2.4 Learner D's feedback

The data collected from the questionnaire given at the end of the second term, appears below. The remaining data has been summarised in Figure 5.4.

1. QUESTION: Did you like/dislike the exercises that you received for homework this past term? Explain.
ANSWER: "Some of the exercises I liked and some of them I disliked. I mostly didn't like the exercises that required lots of effort and accuracy, for example, vibrato exercises and technical exercises, because I'm quite lazy."
COMMENT: The exercises that Learner D liked and disliked appear in Table 5.4 under "Learner's preferences".
2. QUESTION: Do you feel you practised more (i) last year, (ii) first term 2008, or (iii) second term 2008? Why do you think this was the case?
ANSWER: "I definitely practised more during the second term of 2008 because people were telling me to and I don't practise unless someone tells me to (only sometimes)."
3. QUESTION: Are you more or less motivated than before to practise? Explain.
ANSWER: "I am more motivated. Now that I am practising more, I do like to just pick the violin up and play. I am also more motivated to practise because I'm passionate about the violin and music in general."
4. QUESTION: Did you like receiving a printed copy of the exercises to be done for homework? Explain.
ANSWER: "Yes, especially in the latest format. It made it easier to remember what to do because they were detailed just right for me."
5. QUESTION: Was the format of the homework better/worse than last term? Explain.
ANSWER: "Better. One page was just simpler because you didn't have to struggle with many pages."
6. QUESTION: What is your opinion about the volume of work covered every week?
ANSWER: "I didn't really cover that much work, but that was because I needed better time management."
7. QUESTION: On a scale of 0 to 10 where 0 represents no progress and 10 represents marked progress, rate your progress this term.

ANSWER: “8”

8. QUESTION: Using the same scale, how would you have rated your progress last term?

ANSWER: “7”

9. QUESTION: If you could change something, with regard to the homework exercises covered this term, what would you change?

ANSWER: “I wouldn’t change anything.”

10. QUESTION: Would you prefer to have lessons in this manner in the future?

ANSWER: “Yes. My pieces improved as a result of the homework exercises. As my confidence in certain exercises I disliked increased, so I am sure that with further practice I would also gain confidence in other exercises that I still dislike. Receiving a printed copy of the homework also helped me to know what to practise and how to practise.”

COMMENT: Learner D felt that the homework exercises led to an improvement in her pieces. As the homework exercises covered all four quadrants of Herrmann’s model, it could be deduced that the application of this model had possibly resulted in this improvement. From Learner D’s answer given above, it could also be concluded that practice in using one’s less preferred modes of thought leads to increased tolerance and greater confidence in using them.

11. QUESTION: Did you enjoy being a participant in this research?

ANSWER: “Yes. It gave me a good experience in seeing how I improved on my violin and how good my pieces sounded.”

12. QUESTION: Do you have any other comments that you would like to make?

ANSWER: “No further comments.”

Learner D felt that she practised more during the second term as she was reminded to do so. She could also have been practising more due to the fact that her practising habits were under greater scrutiny during the second term (the learners were required to diarise each practising session). She also had a deadline, in the form of a house concert, to meet. At the end of the first term Learner D indicated that she felt she had progressed the same amount as during the same period of time, last year. At the end of the second term, however, she felt that she had possibly progressed more than she had before.

QUESTIONNAIRE FINDINGS : LEARNER D	PREFERENCES				PREFERENCES			
	1ST TERM				2ND TERM			
	L	D	D/L	A	L	D	D/L	A
The various methods used to practise scales (Quadrant A, B, C, D)			✓				✓	
Practising scales in rhythms for speed (Quadrant A, B, C, D)		✓					✓	
Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)	✓				✓			
Linking the quality of sound to a mental image (Quadrant C, D)	✓				✓			
Linking the quality of sound to an emotion (Quadrant C, D)	✓				✓			
Doing research on a composer or meaning of a title (Quadrant A, B)	✓				✓			
Looking up the meaning of Italian words used in pieces (Quadrant A, B)	✓				✓			
Doing research on the form of a piece (Quadrant A, B, D)	✓				✓			
Playing the question/answer game (Quadrant A, B, C, D)	✓				✓			
Playing pieces with piano accompaniment (Quadrant A, B, C, D)	✓				✓			
Adding your own dynamics to pieces (Quadrant A, B, C, D)	✓				✓			
Following dynamic indications as marked in the piece (Quadrant A, B, C, D)	✓						✓	
Determining what kind of bowing to use in specific pieces (Quadrant A, B)			✓			✓		
Paying attention to the tempo indications (Quadrant A, B, C, D)		✓					✓	
Following articulation markings (Quadrant A, B, D)	✓					✓		
Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)	✓				✓			
Practising with a metronome (Quadrant A, B)	NA	NA	NA	NA	NA	NA	NA	NA
Marking phrases (Quadrant A, B, D)	✓				NA	NA	NA	NA
Practising one phrase at a time (Quadrant A, B, D)	✓						✓	
Highlighting repeated themes (Quadrant A, B, D)	✓				NA	NA	NA	NA
Circling shifts (Quadrant A, B, D)			✓		NA	NA	NA	NA
Practising shifts separately (Quadrant A, B, D)			✓				✓	
Practising pieces in sections (Quadrant A, B, D)	✓						✓	
Practising technical exercises (Quadrant A, B)			✓			✓		
Vibrato exercises (Quadrant A, B)	NA	NA	NA	NA	NA	NA	NA	NA
Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)	✓						✓	

Figure 5.4 Summary of Learner D's first and second term preferences

KEY:

Learner's preferences: (ticks indicate learner's preferences)

L Liked

D Disliked

D/L initially disliked, but gained more confidence in and started liking

A Acceptable

Learner D found the printed copies of the homework sheets very useful. When starting a practice session, she was unsure of where to begin, and what, and how, to practise, a possible weakness. The homework sheets, the use of which in itself was a whole-brain exercise, perhaps guided her in this respect. As a result, the quality of her practising sessions improved. It could be deduced that the application of Herrmann's model had possibly led to an improvement in her understanding of what to practice as well as an improvement in the quality of her practising. It could, therefore, be said that one of her weaknesses had possibly been developed. Attending to and developing learners' weaknesses, is a characteristic of Herrmann's model.

Learner D was very adamant about the fact that the markings that appear in the D/L column of Figure 5.4 should be interpreted as exercises that she gained confidence in only. By the end of the experiment she had not started liking them yet. Some of the learner's preferences changed during the second term. This could be due to the fact that different exercises were applied to some of the aspects covered. The learner, therefore, either preferred the "new" exercises to a greater or lesser extent.

5.2.5 Learner E's feedback

The data collected from the questionnaire given at the end of the second term, appears below. The remaining data has been summarised in Figure 5.5.

1. QUESTION: Did you like/dislike the exercises that you received for homework this past term? Explain.

ANSWER: "I liked them as they improved my skills, quality of sound and I enjoyed them."

2. QUESTION: Do you feel you practised more (i) last year, (ii) first term 2008, or (iii) second term 2008? Why do you think this was the case?

ANSWER: "I practised the same amount during the first two terms of this year which is way more than last year!"

3. QUESTION: Are you more or less motivated than before to practise? Explain.

ANSWER: "I am more motivated to practise, as I have set goals each week and it's more fun."

4. QUESTION: Did you like receiving a printed copy of the exercises to be done for homework? Explain.
ANSWER: “Yes, it gives a much better overview and sets goals.”
5. QUESTION: Was the format of the homework better/worse than last term? Explain.
ANSWER: “I preferred it last term as it had specific questions I had to answer.”
6. QUESTION: What is your opinion about the volume of work covered every week?
ANSWER: “It was just the right amount!”
7. QUESTION: On a scale of 0 to 10 where 0 represents no progress and 10 represents marked progress, rate your progress this term.
ANSWER: “8”
8. QUESTION: Using the same scale, how would you have rated your progress last term?
ANSWER: “9 or 10”
9. QUESTION: If you could change something, with regard to the homework exercises covered this term, what would you change?
ANSWER: “I wouldn’t change anything.”
10. QUESTION: Would you prefer to have lessons in this manner in the future?
ANSWER: “Yes, I made more progress this way and stayed more motivated.”
COMMENT: The deduction could be made that practising and completing tasks involving all four quadrants of Herrmann’s model was possibly responsible for Learner E’s progress and motivation.
11. QUESTION: Did you enjoy being a participant in this research?
ANSWER: “Yes, it taught me a lot, was fun and I made a lot of progress.”
12. QUESTION: Do you have any other comments that you would like to make?
ANSWER: “Besides saying ‘thank you’ for including me in this research and all the effort you put into it, I’d like to say it was a very nice experience in my ‘violin life’. It was a lot of fun (especially in the end when we gave a concert), motivated and inspired me and improved my violin playing.”
COMMENT: Petty (2006:34) states that because Herrmann’s model utilises the strengths and addresses the weaknesses of learners it helps to ensure

QUESTIONNAIRE FINDINGS : LEARNER E	PREFERENCES				PREFERENCES			
	1ST TERM				2ND TERM			
	L	D	D/L	A	L	D	D/L	A
The various methods used to practise scales (Quadrant A, B, C, D)			✓		✓			
Practising scales in rhythms for speed (Quadrant A, B, C, D)			✓		✓			
Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)	✓				✓			
Linking the quality of sound to a mental image (Quadrant C, D)	✓				✓			
Linking the quality of sound to an emotion (Quadrant C, D)	✓				✓			
Doing research on a composer or meaning of a title (Quadrant A, B)		✓			✓			
Looking up the meaning of Italian words used in pieces (Quadrant A, B)		✓				✓		
Doing research on the form of a piece (Quadrant A, B, D)		✓				✓		
Playing the question/answer game (Quadrant A, B, C, D)	✓				✓			
Playing pieces with piano accompaniment (Quadrant A, B, C, D)	✓				✓			
Adding your own dynamics to pieces (Quadrant A, B, C, D)	✓				NA	NA	NA	NA
Following dynamic indications as marked in the piece (Quadrant A, B, C, D)	✓				✓			
Determining what kind of bowing to use in specific pieces (Quadrant A, B)		✓				✓		
Paying attention to the tempo indications (Quadrant A, B, C, D)	✓				✓			
Following articulation markings (Quadrant A, B, D)	✓				✓			
Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)	NA	NA	NA	NA	✓			
Practising with a metronome (Quadrant A, B)	NA	NA	NA	NA	NA	NA	NA	NA
Marking phrases (Quadrant A, B, D)			✓		✓			
Practising one phrase at a time (Quadrant A, B, D)		✓				✓		
Highlighting repeated themes (Quadrant A, B, D)	✓				✓			
Circling shifts (Quadrant A, B, D)	✓				✓			
Practising shifts separately (Quadrant A, B, D)		✓				✓		
Practising pieces in sections (Quadrant A, B, D)			✓		✓			
Practising technical exercises (Quadrant A, B)		✓				✓		
Vibrato exercises (Quadrant A, B)	NA	NA	NA	NA	NA	NA	NA	NA
Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)			✓		✓			

Figure 5.5 Summary of Learner E's first and second term preferences

KEY:

Learner's preferences: (ticks indicate learner's preferences)

- L Liked
- D Disliked
- D/L initially disliked, but gained more confidence in and started liking
- A Acceptable

enjoyment, variety and high-quality learning. Learner E's answers to questions 11 and 12 seems to support this statement.

Exercises involving scales, which Learner E initially disliked, but gained confidence in and started liking during the first term, she liked by the end of the second term (see Figure 5.5). Playing and practising scales have always been one of Learner E's weaknesses. The fact that she started liking scale exercises could possibly support the deduction that the application of Herrmann's model had resulted in one of Learner E's major weaknesses having possibly been addressed. She always liked quadrant C and D exercises, such as "making up a story that helped with the interpretation of a piece or study", "linking the quality of sound to a mental image" and "linking the quality of sound to an emotion". These exercises, which were her strengths, she still liked by the end of the second term.

Whereas Learner E disliked doing research on a composer or meaning of a title during the first term, she indicated that she liked it by the end of the second term. She ascribed this change to the fact that she enjoyed designing the programme for the house concert. Not only did this task involve a research component on the composer and composition performed falling into quadrant A and B, but also a creative and artistic component, involving quadrant C and D. It could be deduced that involving quadrant C and D aspects in the task, which she liked, made the quadrant A and B aspects, which she originally disliked, more acceptable and in her case, more enjoyable. It could, therefore, be concluded that combining a task that was a strength with a task that was a weakness could possibly result in the task that was a weakness becoming more enjoyable.

"Marking phrases", "practising pieces in sections" and "using rhythms to improve co-ordination in pieces", which she initially disliked but gained more confidence in and started liking by the end of the first term, she now liked by the end of the second term. The deduction could be made that the application of Herrmann's model had seemingly led to an improvement in the enjoyment of tasks usually disliked. Tasks disliked could indicate a weakness. It could, therefore, be said that some of Learner E's weaknesses had been addressed. All Learner E's other preferences had remained the same by the end of the second term.

Learner E found the homework exercises motivating and beneficial to her playing. She said: “I liked them [the exercises] as they improved my skills, quality of sound and I enjoyed them. I am more motivated to practise, as I have set goals each week and it’s more fun.” Her feedback can be summarised by her final comment: “...I’d like to say it was a very nice experience in my ‘violin life’. It was a lot of fun (especially in the end when we gave a concert), motivated and inspired me and improved my violin playing.” It could be concluded that the application of Herrmann’s “whole-brain” model had not only possibly benefited Learner E’s playing but had seemingly resulted in an increased feeling of enjoyment and motivation. She seemed far more enthusiastic and was inspired to practice. Whole-brain development had possibly taken place as not only were Learner E’s strengths used but her weaknesses also showed growth and improvement (a characteristic of Herrmann’s model).

5.3 Feedback from the teacher

A summary of the researcher’s feedback, as educator, appears Figures 5.6, 5.7, 5.8, 5.9 and 5.10. The markings indicated, represent the researcher’s observations during the second term. Exercises where “not applicable” is marked in all four columns were not covered in the homework exercises this term or were prevented from being carried out due to limitations on the part of the learners, for example, some of the learners did not have a metronome with which to practise. The data received was from the perspective of the teacher/researcher and was also interpreted from this perspective.

5.3.1 Teacher’s observations of Learner A

Learner A seemed to like the new format of the homework exercises. Her comment was: “I really like the new way the homework is set out” (see Appendix C). She did not complain or comment negatively about the homework given. It seemed as though the underlying frustration, which was apparent during the first term, had to a great degree disappeared and she seemed more content. This could be attributed to the fact that she was coping better with the workload and did not feel overwhelmed. There was, however, no obvious improvement in the amount of practising she did this term. This could be attributed to academic pressures as she was in Grade 12.

QUESTIONNAIRE FINDINGS : LEARNER A	QUADRANTS				QUADRANTS			
	1ST TERM				2ND TERM			
	A	B	C	D	A	B	C	D
The various methods used to practise scales (Quadrant A, B, C, D)	•	X	✓	✓	✓	✓	✓	✓
Practising scales in rhythms for speed (Quadrant A, B, C, D)	✓	•	•	✓	✓	✓	✓	✓
Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)	NA	NA	X	X	NA	NA	X	X
Linking the quality of sound to a mental image (Quadrant C, D)	NA	NA	X	X	NA	NA	X	X
Linking the quality of sound to an emotion (Quadrant C, D)	NA	NA	X	X	NA	NA	X	X
Doing research on a composer or meaning of a title (Quadrant A, B)	X	X	NA	NA	X	X	NA	NA
Looking up the meaning of Italian words used in pieces (Quadrant A, B)	X	X	NA	NA	X	X	NA	NA
Doing research on the form of a piece (Quadrant A, B, D)	X	X	NA	X	NA	NA	NA	NA
Playing the question/answer game (Quadrant A, B, C, D)	X	X	X	X	✓	✓	•	•
Playing pieces with piano accompaniment (Quadrant A, B, C, D)	✓	•	✓	✓	✓	✓	•	•
Adding your own dynamics to pieces (Quadrant A, B, C, D)	X	X	X	X	X	X	X	X
Following dynamic indications as marked in the piece (Quadrant A, B, C, D)	•	•	•	•	•	•	•	•
Determining what kind of bowing to use in specific pieces (Quadrant A, B)	✓	✓	NA	NA	✓	✓	NA	NA
Paying attention to the tempo indications (Quadrant A, B, C, D)	X	X	X	X	✓	✓	•	•
Following articulation markings (Quadrant A, B, D)	✓	✓	NA	✓	✓	✓	NA	✓
Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)	NA	NA	NA	NA	NA	NA	NA	NA
Practising with a metronome (Quadrant A, B)	•	•	NA	NA	•	•	NA	NA
Marking phrases (Quadrant A, B, D)	X	X	NA	✓	NA	NA	NA	NA
Practising one phrase at a time (Quadrant A, B, D)	✓	✓	NA	✓	✓	✓	NA	✓
Highlighting repeated themes (Quadrant A, B, D)	X	X	NA	X	NA	NA	NA	NA
Circling shifts (Quadrant A, B, D)	X	X	NA	✓	NA	NA	NA	NA
Practising shifts separately (Quadrant A, B, D)	✓	✓	NA	✓	✓	✓	NA	✓
Practising pieces in sections (Quadrant A, B, D)	✓	✓	NA	✓	✓	✓	NA	✓
Practising technical exercises (Quadrant A, B)	•	•	NA	NA	✓	✓	NA	NA
Vibrato exercises (Quadrant A, B)	NA	NA	NA	NA	NA	NA	NA	NA
Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)	✓	✓	NA	✓	✓	✓	NA	✓

Figure 5.6 Summary of first and second term feedback from the teacher

KEY:

Teacher's observations

Quadrants A, B, C, D - The four quadrants of Herrmann's whole brain model

- ✓ - aspects of task involving specific quadrant, mastered by learner
- X - aspects of task involving specific quadrant, not mastered by learner
- - aspects of task involving specific quadrant, only partially mastered by learner
- NA - not applicable

Learner A's scales (Quadrant A, B, D) showed a more systematic and thorough approach this term (see Figure 5.6). Although there was no distinct improvement in the amount of practising she did each week it seemed as though her practising methods had improved. Learner A seemed more motivated to practise the technical difficulties separately and apply specific exercises to these sections. "Practising with a metronome" (Quadrant A, B), although not mastered as yet, showed improvement. Learner A mastered most of the exercises involving quadrant A and B (see Figure 5.6). Tasks involving research (Quadrant A, B) were, like during the first term, avoided and generally not attempted. It seemed as though she regarded such information as being unnecessary and unimportant to the playing of the pieces.

Tasks involving quadrant C, except where scales were concerned, were either not mastered or only partially mastered. When playing pieces she seemed emotionally uninvolved and distant. This was maybe partially due to the fact that she had not sufficiently mastered the technical difficulties and therefore was perhaps not adequately in control and this prevented her from doing justice to the musical aspects.

Even the easier sections of the pieces, however, seemed to lack emotional depth. It appeared as though emotional involvement was difficult for her. Unresolved personal issues could also be partly responsible for this. Only half of the tasks involving quadrant D were mastered, the other half was only partially mastered or not mastered at all (see Figure 5.6).

Although Learner A's playing showed improvement in certain aspects, mainly those concerning quadrant A and B, this was in no way substantial. There seemed to be no clear indications that the application of Herrmann's model had any effect on Learner A's development other than making her aware of the shortcomings in her playing and creating a better understanding of her practising methods.

5.3.2 Teacher's observations of Learner B

Learner B seemed motivated and goal-orientated during the second term (Quadrant B). This could be ascribed to the fact that she had a school exam at the end of the second term and it seemed as though she wanted to do well. She was also more self-assured than during the first term. For the first time, since she played her Grade 4

QUESTIONNAIRE FINDINGS : LEARNER B	QUADRANTS				QUADRANTS			
	1ST TERM				2ND TERM			
	A	B	C	D	A	B	C	D
The various methods used to practise scales (Quadrant A, B, C, D)	•	X	•	X	•	•	•	•
Practising scales in rhythms for speed (Quadrant A, B, C, D)	X	X	X	X	•	X	•	•
Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)	NA	NA	X	X	NA	NA	X	X
Linking the quality of sound to a mental image (Quadrant C, D)	NA	NA	X	X	NA	NA	•	•
Linking the quality of sound to an emotion (Quadrant C, D)	NA	NA	X	X	NA	NA	•	•
Doing research on a composer or meaning of a title (Quadrant A, B)	✓	✓	NA	NA	NA	NA	NA	NA
Looking up the meaning of Italian words used in pieces (Quadrant A, B)	X	X	NA	NA	NA	NA	NA	NA
Doing research on the form of a piece (Quadrant A, B, D)	✓	✓	NA	✓	NA	NA	NA	NA
Playing the question/answer game (Quadrant A, B, C, D)	✓	✓	✓	✓	NA	NA	NA	NA
Playing pieces with piano accompaniment (Quadrant A, B, C, D)	✓	✓	✓	✓	✓	✓	✓	✓
Adding your own dynamics to pieces (Quadrant A, B, C, D)	NA	NA	NA	NA	✓	✓	✓	✓
Following dynamic indications as marked in the piece (Quadrant A, B, C, D)	✓	✓	✓	✓	✓	✓	✓	✓
Determining what kind of bowing to use in specific pieces (Quadrant A, B)	•	•	NA	NA	✓	✓	NA	NA
Paying attention to the tempo indications (Quadrant A, B, C, D)	•	•	•	•	✓	✓	✓	✓
Following articulation markings (Quadrant A, B, D)	✓	✓	NA	✓	✓	✓	NA	✓
Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)	✓	✓	✓	✓	✓	✓	✓	✓
Practising with a metronome (Quadrant A, B)	NA	NA	NA	NA	NA	NA	NA	NA
Marking phrases (Quadrant A, B, D)	•	•	NA	✓	✓	✓	NA	✓
Practising one phrase at a time (Quadrant A, B, D)	✓	✓	NA	✓	✓	✓	NA	✓
Highlighting repeated themes (Quadrant A, B, D)	✓	✓	NA	✓	NA	NA	NA	NA
Circling shifts (Quadrant A, B, D)	✓	✓	NA	✓	✓	✓	NA	✓
Practising shifts separately (Quadrant A, B, D)	•	•	NA	✓	✓	✓	NA	✓
Practising pieces in sections (Quadrant A, B, D)	✓	✓	NA	✓	✓	✓	NA	✓
Practising technical exercises (Quadrant A, B)	✓	✓	NA	NA	✓	✓	NA	NA
Vibrato exercises (Quadrant A, B)	NA	NA	NA	NA	NA	NA	NA	NA
Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)	✓	✓	NA	✓	✓	✓	NA	✓

Figure 5.7 Summary of first and second term feedback from the teacher

KEY:

Teacher's observations

Quadrants A, B, C, D - The four quadrants of Herrmann's whole brain model

- ✓ - aspects of task involving specific quadrant, mastered by learner
- X - aspects of task involving specific quadrant, not mastered by learner
- - aspects of task involving specific quadrant, only partially mastered by learner
- NA - not applicable

violin exam in Grade 8, her pieces were up to date and ready for the exam. She even had time to work on the interpretation and musical aspects of pieces (Quadrant C, D), which was previously not always the case. It seemed as though she felt that her playing was moving in a positive direction and that she was improving. As a result, she was more eager to do her best.

At the beginning of lessons, she often asked questions concerning the scales or the pieces and showed greater interest than before (Quadrant A). She was also more willing to correct technical inaccuracies and would repeat these, during lessons, until she was convinced that she had mastered them (Quadrant B). Technical aspects, such as correcting a tense bow grip and acquiring different types of bowing, which she normally avoided and disregarded, she was now willing to master (Quadrant A, B). A whole lesson was sometimes spent on correcting and rehearsing these aspects. Her rhythm, although still a problem area, showed improvement (Quadrant A, B).

Exercises involving scales, although not fully mastered, showed improvement (see Figure 5.7). Both the fluency (Quadrant A, B) and the intonation (Quadrant A) had improved. Learner B found the slurring of scales very difficult. This was probably due to the fact that she did not know the notes well enough. She still lacked the necessary self-discipline (Quadrant B) required to implement regular scale practices. She would rather practise pieces. All other exercises involving quadrant A and B were successfully mastered. This was an improvement to the first term when exercises, such as “determining what kind of bowing to use in specific pieces”, “paying attention to tempo indications”, “marking phrases” and “practising shifts separately”, were only partially mastered. There was, therefore, an improvement in exercises involving quadrant A and B.

Exercises where she was required to “make up a story to help with the interpretation of a piece or study” (Quadrant C, D) she did not like and avoided these. “Linking the quality of sound to a mental image or emotion”(Quadrant C, D), although better than before, was not fully mastered. As these exercises showed improvement, however, it could be deduced that with time and more practice further development and improvement would result. Apart from these exercises, all other exercises falling into quadrant C and D were mastered.

Learner B was responsible for arranging rehearsals with her accompanist (Quadrant B). This she did and rehearsals occurred more frequently than the previous year. She seemed more motivated to do her best. At a rehearsal with her accompanist, during one of her lessons, Learner B played with a warm, expressive sound and added much feeling to the interpretation of pieces (Quadrant C). She also made good use of vibrato (Quadrant A, B). Learner B enjoyed practising with the piano. This was evident from the uninhibited way in which she played (Quadrant C). Learner B also displayed greater musical independence as she quite often came with suggestions as to how she wanted to play certain sections in her pieces (Quadrant D).

It would seem that Learner B accessed all four quadrants of Herrmann's "whole-brain" model this term and showed improvement in the majority of aspects (see Figure 5.7). Not only were Learner B's strengths targeted in the homework exercises but her weaknesses were also addressed (a characteristic of Herrmann's model). These all showed improvement to a greater or lesser degree. She had practised more and had also made greater progress than the previous year. Although she still experienced difficulty in certain aspects, these should, in time, improve with practice. It could, therefore, be deduced that the application of Herrmann's "whole-brain" model had resulted, in the case of Learner B, in whole-brain development.

5.3.3 Teacher's observations of Learner C

Learner C routinely practised four times a week. She had always been a positive and conscientious learner that set high standards for herself and worked hard to achieve them. The technical aspects of the pieces seemed to have greatly improved during the second term. For the first time, since she started playing the violin, she was able to focus the intonation and play in tune. Greater awareness and accuracy in pitching notes could be ascribed to the fact that she consistently practised scales using the various methods indicated. The speed of the scales still needed attention, however. A characteristic of Herrmann's model is creating greater awareness of individual's strengths and weaknesses. The fact that Learner C seemingly became more aware of her shortcomings in pitching notes could, therefore, possibly be a result of the use of Herrmann's model.

QUESTIONNAIRE FINDINGS : LEARNER C	QUADRANTS				QUADRANTS			
	1ST TERM				2ND TERM			
	A	B	C	D	A	B	C	D
The various methods used to practise scales (Quadrant A, B, C, D)	✓	✓	✓	✓	✓	✓	✓	✓
Practising scales in rhythms for speed (Quadrant A, B, C, D)	✓	•	✓	•	✓	•	✓	✓
Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)	NA	NA	X	X	NA	NA	✓	✓
Linking the quality of sound to a mental image (Quadrant C, D)	NA	NA	X	X	NA	NA	✓	✓
Linking the quality of sound to an emotion (Quadrant C, D)	NA	NA	✓	✓	NA	NA	✓	✓
Doing research on a composer or meaning of a title (Quadrant A, B)	•	•	NA	NA	✓	✓	NA	NA
Looking up the meaning of Italian words used in pieces (Quadrant A, B)	•	•	NA	NA	✓	✓	NA	NA
Doing research on the form of a piece (Quadrant A, B, D)	X	X	NA	✓	✓	✓	NA	✓
Playing the question/answer game (Quadrant A, B, C, D)	✓	✓	✓	✓	✓	✓	✓	✓
Playing pieces with piano accompaniment (Quadrant A, B, C, D)	✓	✓	✓	✓	✓	✓	✓	✓
Adding your own dynamics to pieces (Quadrant A, B, C, D)	✓	✓	✓	✓	✓	✓	✓	✓
Following dynamic indications as marked in the piece (Quadrant A, B, C, D)	✓	✓	✓	✓	✓	✓	✓	✓
Determining what kind of bowing to use in specific pieces (Quadrant A, B)	•	•	NA	NA	✓	✓	NA	NA
Paying attention to the tempo indications (Quadrant A, B, C, D)	✓	•	•	•	✓	✓	✓	✓
Following articulation markings (Quadrant A, B, D)	•	•	NA	•	✓	✓	NA	✓
Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)	✓	✓	✓	✓	✓	✓	✓	✓
Practising with a metronome (Quadrant A, B)	•	•	NA	NA	✓	✓	NA	NA
Marking phrases (Quadrant A, B, D)	✓	•	NA	✓	NA	NA	NA	NA
Practising one phrase at a time (Quadrant A, B, D)	✓	✓	NA	✓	✓	✓	NA	✓
Highlighting repeated themes (Quadrant A, B, D)	✓	✓	NA	✓	NA	NA	NA	NA
Circling shifts (Quadrant A, B, D)	•	•	NA	✓	NA	NA	NA	NA
Practising shifts separately (Quadrant A, B, D)	•	•	NA	✓	✓	✓	NA	✓
Practising pieces in sections (Quadrant A, B, D)	✓	✓	NA	✓	✓	✓	NA	✓
Practising technical exercises (Quadrant A, B)	✓	✓	NA	NA	✓	✓	NA	NA
Vibrato exercises (Quadrant A, B)	✓	✓	NA	NA	✓	✓	NA	NA
Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)	✓	✓	NA	✓	✓	✓	NA	✓

Figure 5.8 Summary of first and second term feedback from the teacher

KEY:

Teacher's observations

Quadrants A, B, C, D - The four quadrants of Herrmann's whole brain model

- ✓ - aspects of task involving specific quadrant, mastered by learner
- X - aspects of task involving specific quadrant, not mastered by learner
- - aspects of task involving specific quadrant, only partially mastered by learner
- NA - not applicable

Except for the speed of scales, Learner C had made excellent progress in all the exercises covered during the second term (see Figure 5.8). Exercises in all four quadrants of Herrmann's "whole-brain" model had been mastered and all the aspects had improved. Learner C worked hard at all the exercises covered, even the ones that she disliked. Her success could be attributed to self-discipline and the systematic way in which she practised. These characteristics fell into quadrants A and B.

Learner C played very musically at the house concert held at the end of the second term. Her interpretations possessed warmth and emotional involvement. She played very expressively and was able to communicate well with the audience. Her creative abilities seemed evident in the programme that she designed for the house concert. The deduction could be made that the aspects falling into quadrant C and D, therefore, were also mastered (see Figure 5.8). Creative thinking is a characteristic of Herrmann's model, the aspects of which seemed to have been mastered by Learner C.

It could possibly be said that Learner C had developed into a "whole-brain" violinist. Even tasks that did not come naturally to her were attempted, completed and mastered. Both her strengths and weaknesses had been utilised and developed and improvement was evident across the board. The deduction could be made that she had gained equal access to all four modes of Herrmann's "whole-brain" model. Whole-brain development leads to greater enjoyment and a higher quality of learning and it could be said that this was possibly true in the case of Learner C.

5.3.4 Teacher's observations of Learner D

Learner D appeared to have made excellent progress during the second term. It also seemed that Learner D enjoyed her playing more than she did before. She practised more, an average of three times a week (see Appendix C), probably due to the fact that the learners were expected to diarise their feedback each time they practised this term. She was, therefore, possibly under pressure to practise as the frequency of her diary entries were scrutinised each week. Learner D commented on her practising by saying the following: "I definitely practised more during the second term of 2008 because people were telling me to and I don't practise unless someone tells me to (only sometimes)."

QUESTIONNAIRE FINDINGS : LEARNER D	QUADRANTS				QUADRANTS			
	1ST TERM				2ND TERM			
	A	B	C	D	A	B	C	D
The various methods used to practise scales (Quadrant A, B, C, D)	•	X	•	•	✓	✓	✓	✓
Practising scales in rhythms for speed (Quadrant A, B, C, D)	•	X	•	•	✓	✓	✓	✓
Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)	NA	NA	✓	✓	NA	NA	✓	✓
Linking the quality of sound to a mental image (Quadrant C, D)	NA	NA	✓	✓	NA	NA	✓	✓
Linking the quality of sound to an emotion (Quadrant C, D)	NA	NA	✓	✓	NA	NA	✓	✓
Doing research on a composer or meaning of a title (Quadrant A, B)	✓	✓	NA	NA	✓	✓	NA	NA
Looking up the meaning of Italian words used in pieces (Quadrant A, B)	•	•	NA	NA	•	•	NA	NA
Doing research on the form of a piece (Quadrant A, B, D)	X	X	NA	X	•	•	NA	✓
Playing the question/answer game (Quadrant A, B, C, D)	•	•	✓	✓	✓	✓	✓	✓
Playing pieces with piano accompaniment (Quadrant A, B, C, D)	✓	✓	✓	✓	✓	✓	✓	✓
Adding your own dynamics to pieces (Quadrant A, B, C, D)	✓	✓	✓	✓	✓	✓	✓	✓
Following dynamic indications as marked in the piece (Quadrant A, B, C, D)	✓	✓	✓	✓	✓	✓	✓	✓
Determining what kind of bowing to use in specific pieces (Quadrant A, B)	✓	✓	NA	NA	✓	✓	NA	NA
Paying attention to the tempo indications (Quadrant A, B, C, D)	X	X	X	X	✓	✓	✓	✓
Following articulation markings (Quadrant A, B, D)	✓	✓	NA	✓	✓	✓	NA	✓
Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)	✓	✓	✓	✓	✓	✓	✓	✓
Practising with a metronome (Quadrant A, B)	NA	NA	NA	NA	NA	NA	NA	NA
Marking phrases (Quadrant A, B, D)	✓	✓	NA	✓	NA	NA	NA	NA
Practising one phrase at a time (Quadrant A, B, D)	✓	•	NA	✓	✓	✓	NA	✓
Highlighting repeated themes (Quadrant A, B, D)	X	X	NA	•	NA	NA	NA	NA
Circling shifts (Quadrant A, B, D)	X	X	NA	✓	NA	NA	NA	NA
Practising shifts separately (Quadrant A, B, D)	X	X	NA	✓	✓	✓	NA	✓
Practising pieces in sections (Quadrant A, B, D)	✓	•	NA	✓	✓	✓	NA	✓
Practising technical exercises (Quadrant A, B)	•	X	NA	NA	✓	✓	NA	NA
Vibrato exercises (Quadrant A, B)	NA	NA	NA	NA	NA	NA	NA	NA
Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)	✓	✓	NA	✓	✓	✓	NA	✓

Figure 5.9 Summary of first and second term feedback from the teacher

KEY:

Teacher's observations

Quadrants A, B, C, D - The four quadrants of Herrmann's whole brain model

- ✓ - aspects of task involving specific quadrant, mastered by learner
- X - aspects of task involving specific quadrant, not mastered by learner
- - aspects of task involving specific quadrant, only partially mastered by learner
- NA - not applicable

The technical aspects of her scales, such as intonation (Quadrant A), shifts (Quadrant A, B, D) and fluency (Quadrant A, B) all showed improvement. Scale exercises that covered all four quadrants of Herrmann's "whole-brain" model seem to have been mastered. All exercises covered during the second term were mastered except exercises involving research (see Figure 5.9). The research component of Learner D's homework exercises, although better than the first term, was only partially mastered. These exercises had quadrant A and B in common.

"Practising technical exercises", "practising pieces in sections" and "practising shifts separately" showed marked improvement during the second term. Marked improvement in her vibrato and *detaché* bowing also was apparent. It seemed as though she was more willing to work on technical aspects during the second term. As these exercises had quadrant A and B in common, the deduction could be made that the application of Herrmann's "whole-brain" model had possibly enabled Learner D to more successfully access her less preferred modes of thinking during the second term, as she had avoided or only partially mastered exercises involving these quadrants during the first term.

Learner D always enjoyed exercises involving quadrant C and D and she derived a great deal of pleasure executing these. It could be said that these exercises utilised her strengths. "Paying attention to tempo indications" (Quadrant A, B, C, D), which was not mastered during the first term, seemed to have been mastered during the second term. This could be ascribed to the fact that she could play the pieces fluently by the second term and could give more attention to the interpretation of the pieces, which involved this aspect.

Judging by Figure 5.9, it could be concluded that Learner D had possibly succeeded in becoming a "whole-brained individual". It appeared that the use of Herrmann's model had possibly resulted in an improvement in her strengths and weaknesses. Performance seemed to have improved across all four quadrants of Herrmann's "whole-brain" model and this included areas that were previously avoided. This was supported by the educator's feedback of a composition played at the house concert held at the end of the second term:

Well done! Learner D's vibrato (Quadrant A, B) added warmth and expression (Quadrant C, D) to an already mellow sound. Phrases were well shaped and dynamic indications were generally obeyed (Quadrant A, B, C, D). She made use of romantic shifts (Quadrant A, B, D) to add expression (Quadrant C, D) to the phrases. She was able to change the colour of the sound (Quadrant A, B) to match the required mood (Quadrant C, D) of the section involved. Tempo changes were realised (Quadrant A, B) and fluency was achieved (Quadrant A, B). The intonation was not always secure (Quadrant A), probably once again linked to nerves. An enjoyable performance.

5.3.5 Teacher's observations of Learner E

Learner E appeared to be a far more positive, motivated learner during the second term. It also seemed as though she was enjoying her lessons and practising sessions more. Learner E practised more regularly during the second term and averaged about three practising sessions per week (see Appendix C). During the second term, she practised scales more regularly (every time she practised). This was a big improvement on the first term. This could be ascribed to the fact that she liked the simpler and less time consuming method used to practise scales during the second term. She also seemed far more focussed and her self-discipline had improved. Although she disliked technical exercises such as scales and acquiring different bowing actions, (see Figure 5.10), she attempted them this term and mastered them satisfactorily. One could deduce from the above that exercises and tasks involving quadrant A and B (her less preferred modes of thought) showed an improvement, were practised more regularly and achieved greater success than during the first term.

Learner E liked exercises involving "linking the sound to an emotion or mental image" and she found it useful to think of a story when interpreting a piece (see Figure 5.10). These tasks involving quadrant C and D (her preferred modes of thought) seemed to come naturally to her and she played with musical expression when interpreting pieces. Her attitude during lesson times was also much more positive and she often got carried away while describing how she practised a specific task.

The research component of her tasks, although better, was still not fully mastered or always completed. She designed an impressive programme for the house concert held

QUESTIONNAIRE FINDINGS : LEARNER E	QUADRANTS				QUADRANTS			
	1ST TERM				2ND TERM			
	A	B	C	D	A	B	C	D
The various methods used to practise scales (Quadrant A, B, C, D)	•	•	•	•	✓	✓	✓	✓
Practising scales in rhythms for speed (Quadrant A, B, C, D)	X	X	X	X	✓	✓	✓	✓
Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)	NA	NA	✓	✓	NA	NA	✓	✓
Linking the quality of sound to a mental image (Quadrant C, D)	NA	NA	✓	✓	NA	NA	✓	✓
Linking the quality of sound to an emotion (Quadrant C, D)	NA	NA	✓	✓	NA	NA	✓	✓
Doing research on a composer or meaning of a title (Quadrant A, B)	X	X	NA	NA	✓	✓	NA	NA
Looking up the meaning of Italian words used in pieces (Quadrant A, B)	X	X	NA	NA	•	•	NA	NA
Doing research on the form of a piece (Quadrant A, B, D)	X	X	NA	•	•	•	NA	•
Playing the question/answer game (Quadrant A, B, C, D)	•	•	✓	✓	✓	✓	✓	✓
Playing pieces with piano accompaniment (Quadrant A, B, C, D)	•	•	✓	✓	✓	✓	✓	✓
Adding your own dynamics to pieces (Quadrant A, B, C, D)	✓	✓	✓	✓	NA	NA	NA	NA
Following dynamic indications as marked in the piece (Quadrant A, B, C, D)	✓	✓	✓	✓	✓	✓	✓	✓
Determining what kind of bowing to use in specific pieces (Quadrant A, B)	•	•	NA	NA	✓	✓	NA	NA
Paying attention to the tempo indications (Quadrant A, B, C, D)	X	X	X	X	✓	✓	•	•
Following articulation markings (Quadrant A, B, D)	✓	✓	NA	✓	✓	✓	NA	✓
Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)	NA	NA	NA	NA	✓	✓	✓	✓
Practising with a metronome (Quadrant A, B)	NA	NA	NA	NA	NA	NA	NA	NA
Marking phrases (Quadrant A, B, D)	✓	✓	NA	✓	NA	NA	NA	NA
Practising one phrase at a time (Quadrant A, B, D)	✓	✓	NA	✓	✓	✓	NA	✓
Highlighting repeated themes (Quadrant A, B, D)	✓	✓	NA	✓	NA	NA	NA	NA
Circling shifts (Quadrant A, B, D)	✓	✓	NA	✓	NA	NA	NA	NA
Practising shifts separately (Quadrant A, B, D)	•	•	NA	✓	✓	•	NA	✓
Practising pieces in sections (Quadrant A, B, D)	•	•	NA	✓	✓	✓	NA	✓
Practising technical exercises (Quadrant A, B)	✓	•	NA	NA	✓	✓	NA	NA
Vibrato exercises (Quadrant A, B)	NA	NA	NA	NA	NA	NA	NA	NA
Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)	✓	✓	NA	✓	✓	✓	NA	✓

Figure 5.10 Summary of first and second term feedback from the teacher

KEY:

Teacher's observations

Quadrants A, B, C, D - The four quadrants of Herrmann's whole brain model

- ✓ - aspects of task involving specific quadrant, mastered by learner
- X - aspects of task involving specific quadrant, not mastered by learner
- - aspects of task involving specific quadrant, only partially mastered by learner
- NA - not applicable

at the end of the second term though. Not only was it aesthetically pleasing but also contained information about the composer and the piece involved. This component was possibly made easier for her as she had access to the Internet during the second term. The deduction could be made that the aspects of the task concerning quadrant A and B, such as doing research, although not fully mastered or completed were attempted more readily than before. It seemed that the aspects, however, involving quadrant C and D, such as designing a program and personal involvement, were mastered very well and she enjoyed these. This task involved creative thinking (a characteristic of Herrmann's model), which is a whole-brain activity. It could be concluded that whole-brain development had possibly occurred in the execution of this task as not only were her preferred modes of thought accessed (Quadrant C and D) but her less preferred modes (Quadrant A and B) were also accessed more readily than before.

Learner E seemed far more aware and conscious of the type of bowing and tempo indications used in pieces. These, although not fully mastered as yet, did show improvement (see Figure 5.10). "Practising shifts separately", "practising pieces in sections" and "practising technical exercises" also showed improvement (see Figure 5.10). Learner E practised more systematically during the second term and often applied exercises and specific practising methods to pieces without having been told to do so. She used her initiative and seemed to be taking greater responsibility for her learning. It appeared that both her strengths and her weaknesses had developed with the application of Herrmann's "whole-brain" model.

One could conclude that although she found tasks involving quadrant C and D more natural and enjoyable, she also had sufficiently mastered tasks involving quadrant A and B. She had possibly, therefore, more readily than before, gained access to her less preferred modes of thought and seemed to have succeeded in accessing all four quadrants of Herrmann's "whole-brain" model in her homework exercises every week. Learner E could, therefore, possibly be described as a "whole-brain" violinist as whole-brain development had seemingly taken place.

5.4 Feedback from the accompanists

Before the start of the experiment, the accompanists received a questionnaire wherein they gave feedback on work done with the learner concerned, prior to the start of the experiment (see Appendix E). At the end of the experiment they again received a questionnaire wherein they gave feedback on work done with the learner in preparation for a house concert held at the end of the second term (see Appendix F). The data from these questionnaires was interpreted from the perspective of the teacher/researcher. For practical purposes, the researcher refers to the rehearsals conducted prior to the start of the research as the “first rehearsal period” and those conducted at the close of the research as the “second rehearsal period”.

It is also important to note that three different accompanists were used. Learner A, Learner D and Learner E used the same accompanist while Learner B and Learner C each had their own accompanist. As these accompanists had previously worked with the learner’s involved and, therefore, knew their playing to a certain degree, it was felt that their feedback could add greater objectivity to the study. It could also be of great significance and importance to this study as these accompanists, except Learner C’s accompanist¹, did not see the learners every week and would possibly be able to tell more accurately whether any significant changes had occurred.

5.4.1 Feedback from Learner A’s accompanist

Of all the aspects that had improved during the first rehearsal period, all of them seemed to have improved by the end of the second rehearsal period, except the “intonation of shifts” (Quadrant A, B, D) and the “fluency of technically difficult sections” (Quadrant A, B). These aspects appeared to have remained unchanged during the second rehearsal period. The aspects, namely, “following articulation markings” (Quadrant A, B, D), “ensemble playing” (Quadrant A, B, C, D), “vibrato” (Quadrant A, B) and “maintaining a constant tempo” (Quadrant A, B) which had remained unchanged during the first rehearsal period, showed possible improvement during the second rehearsal period. No aspects had regressed (see Figure 5.11).

¹ Learner C’s mother was her accompanist. This could be viewed as a disadvantage in that she (the mother) would not notice the possible changes as being remarkable or obvious. This, however, could also be seen as an advantage, as she would be able to notice all the possible changes undergone during the duration of the experiment and render valuable feedback as she knew the learner well.

QUESTIONNAIRE FINDINGS : ACCOMPANIST LEARNER A	LAST YEAR				END OF EXPERIMENT			
	I	U	R	NA	I	U	R	NA
Intonation and fluency of runs (Quadrant A, B, C, D)	✓				✓			
Speed of scale passages (Quadrant A, B, C, D)				✓				✓
Interpretation of the piece (Quadrant C, D)	✓				✓			
Quality of sound (Quadrant C, D)	✓				✓			
Knows the biographical details of the composer (Quadrant A, B)				✓				✓
Knows what the title of the piece means (Quadrant A, B)				✓				✓
Knows the meaning of the Italian terms used (Quadrant A, B)				✓				✓
Knows what the form of the piece is (Quadrant A, B, D)				✓				✓
Phrasing (Quadrant A, B, D)	✓				✓			
Paying attention to dynamic indications (Quadrant A, B, C, D)	✓				✓			
Adding dynamic indications not marked in pieces (Quadrant A, B, C, D)		✓				✓		
Paying attention to the tempo indications (Quadrant A, B, C, D)		✓				✓		
Following articulation markings (Quadrant A, B, D)		✓			✓			
Ensemble playing (Quadrant A, B, C, D)		✓			✓			
Maintaining a constant tempo (Quadrant A, B)		✓			✓			
Fluency of notes (Quadrant A, B, D)	✓				✓			
Intonation of shifts (Quadrant A, B, D)	✓					✓		
Smoothness of shifts (Quadrant A, B, D)	✓				✓			
Fluency of technically difficult sections (Quadrant A, B)	✓					✓		
Vibrato (Quadrant A, B)		✓			✓			
Co-ordination (Quadrant A, B, D)	✓				✓			
Rhythm (Quadrant A, B, D)	✓				✓			
Learner's attitude (Quadrant A, B, C, D)		✓				✓		

Figure 5.11 Summary of findings : Accompanist Learner A

KEY:

I Improved
 U Unchanged
 R Regressed
 NA Not applicable

Learner A's accompanist felt that the attitude of Learner A and the degree of preparation for rehearsals had seemingly remained much the same. The accompanist's feedback could be summarised as follows: "Overall there is improvement albeit slight. Her musicality and musicianship comes out stronger...in little areas there are improvements but on the whole I didn't sense movement into a more positive setting. The biggest challenge is her psyche, which is hindering her potential of growth. How to gain confidence is the biggest question."

From the above it is not clear whether Herrmann's model had any influence on Learner A. Although there appeared to be slight improvements in certain aspects, these improvements were not significant enough to base possible conclusions on.

5.4.2 Feedback from Learner B's accompanist

All the aspects that showed improvement during the first rehearsal period seemed to have shown further improvement during the second rehearsal period. According to the accompanist, this improvement was possibly more marked during the second rehearsal period. Aspects such as "phrasing", "adding dynamic indications not marked in pieces", "fluency of technically difficult sections" and "learner's attitude" which had remained unchanged during the first rehearsal period, appeared to show improvement during the second rehearsal period (see Figure 5.12).

According to Learner B's accompanist, Learner B attended all scheduled rehearsals during the second rehearsal period while she had not attended all rehearsals during the first rehearsal period. Learner B's attitude had possibly improved. The accompanist's comment was: "She seemed like a different person. She went to greater lengths to arrange rehearsals and these occurred more frequently than they had last year" (see Appendix F). The accompanist also seemed to feel that Learner B's playing had improved. The accompanist said: "She plays with more confidence. Where she previously did not even have the confidence to tune her violin, she now tuned before the start of each rehearsal." Whereas Learner B's accompanist felt that Learner B "lacked confidence in her playing abilities" during the first rehearsal period, the accompanist felt that "there was a clear improvement in the attitude and confidence level of the learner" (see Appendix F).

QUESTIONNAIRE FINDINGS : ACCOMPANIST LEARNER B	LAST YEAR				END OF EXPERIMENT			
	I	U	R	NA	I	U	R	NA
	✓				✓			
Intonation and fluency of runs (Quadrant A, B, C, D)	✓				✓			
Speed of scale passages (Quadrant A, B, C, D)	✓				✓			
Interpretation of the piece (Quadrant C, D)	✓				✓			
Quality of sound (Quadrant C, D)				✓	✓			
Knows the biographical details of the composer (Quadrant A, B)				✓	✓			
Knows what the title of the piece means (Quadrant A, B)				✓	✓			
Knows the meaning of the Italian terms used (Quadrant A, B)				✓	✓			
Knows what the form of the piece is (Quadrant A, B, D)		✓			✓			
Phrasing (Quadrant A, B, D)	✓				✓			
Paying attention to dynamic indications (Quadrant A, B, C, D)		✓			✓			
Adding dynamic indications not marked in pieces (Quadrant A, B, C, D)	✓				✓			
Paying attention to the tempo indications (Quadrant A, B, C, D)	✓				✓			
Following articulation markings (Quadrant A, B, D)	✓				✓			
Ensemble playing (Quadrant A, B, C, D)	✓				✓			
Maintaining a constant tempo (Quadrant A, B)	✓				✓			
Fluency of notes (Quadrant A, B, D)	✓				✓			
Intonation of shifts (Quadrant A, B, D)	✓				✓			
Smoothness of shifts (Quadrant A, B, D)	✓				✓			
Fluency of technically difficult sections (Quadrant A, B)		✓			✓			
Vibrato (Quadrant A, B)	✓				✓			
Co-ordination (Quadrant A, B, D)	✓				✓			
Rhythm (Quadrant A, B, D)	✓				✓			
Learner's attitude (Quadrant A, B, C, D)		✓			✓			

Figure 5.12 Summary of findings : Accompanist Learner D

KEY:

I Improved
U Unchanged
R Regressed
NA Not applicable

Judging by the accompanist's feedback it would seem that Learner B's playing possibly showed an improvement in all aspects. It could, therefore, be deduced that as all aspects showed improvement, all four quadrants of Herrmann's "whole-brain" model had been accessed and that whole-brain development had taken place. A possible improvement in her attitude and level of confidence could be the result of whole-brain development. Whole-brain development leads to greater enjoyment of the subject matter, which in turn could possibly result in a change in attitude and level of confidence. As the saying goes: "Nothing succeeds like success".

5.4.3 Feedback from Learner C's accompanist

All the aspects that showed improvement during the first term seemed to have shown further improvement during the second term. The aspects that remained unchanged during the first term also appeared to remain unchanged during the second term with the exception of, "following articulation markings" (Quadrant A, B, D), which showed improvement (see Figure 5.13). The accompanist indicated that she felt that Learner C's attitude had possibly remained unchanged, as "she had always been very positive" (see Appendix F).

It seemed that the accompanist felt that Learner C was better prepared for rehearsals during the second rehearsal period. Learner C's playing appeared to be different to last year in that her technique had improved, she played with more confidence, the interpretation of her pieces were more spontaneous and she enjoyed her pieces and playing the violin, more.

It is possible to conclude, therefore, that both the technical and musical aspects of Learner C's playing had improved. These two aspects involve exercises covering all four quadrants of Herrmann's "whole-brain" model. It could be said that whole-brain development had, therefore, occurred as all mental functions had been accessed and seemed to show improvement.

QUESTIONNAIRE FINDINGS : ACCOMPANIST LEARNER C	LAST YEAR				END OF EXPERIMENT			
	I	U	R	NA	I	U	R	NA
Intonation and fluency of runs (Quadrant A, B, C, D)	✓				✓			
Speed of scale passages (Quadrant A, B, C, D)	✓				✓			
Interpretation of the piece (Quadrant C, D)	✓				✓			
Quality of sound (Quadrant C, D)	✓				✓			
Knows the biographical details of the composer (Quadrant A, B)		✓				✓		
Knows what the title of the piece means (Quadrant A, B)	✓				✓			
Knows the meaning of the Italian terms used (Quadrant A, B)	✓				✓			
Knows what the form of the piece is (Quadrant A, B, D)	✓				✓			
Phrasing (Quadrant A, B, D)	✓				✓			
Paying attention to dynamic indications (Quadrant A, B, C, D)	✓				✓			
Adding dynamic indications not marked in pieces (Quadrant A, B, C, D)	✓				✓			
Paying attention to the tempo indications (Quadrant A, B, C, D)	✓				✓			
Following articulation markings (Quadrant A, B, D)		✓			✓			
Ensemble playing (Quadrant A, B, C, D)	✓				✓			
Maintaining a constant tempo (Quadrant A, B)		✓				✓		
Fluency of notes (Quadrant A, B, D)	✓				✓			
Intonation of shifts (Quadrant A, B, D)	✓				✓			
Smoothness of shifts (Quadrant A, B, D)	✓				✓			
Fluency of technically difficult sections (Quadrant A, B)	✓				✓			
Vibrato (Quadrant A, B)	✓				✓			
Co-ordination (Quadrant A, B, D)	✓				✓			
Rhythm (Quadrant A, B, D)	✓				✓			
Learner's attitude (Quadrant A, B, C, D)		✓				✓		

Figure 5.13 Summary of findings : Accompanist Learner D

KEY:

I Improved
 U Unchanged
 R Regressed
 NA Not applicable

5.4.4 Feedback from Learner D's accompanist

All the aspects that showed improvement during the first rehearsal period seemed to show further improvement during the second rehearsal period. Of all the aspects that remained unchanged during the first rehearsal period, all improved except, “adding dynamic indications not marked in pieces” (Quadrant A, B, C, D). This aspect remained unchanged. The aspects that were not applicable during the first rehearsal period remained so during the second rehearsal period (see Figure 5.14).

Although Learner D was adequately prepared for rehearsals, during the first rehearsal period, her accompanist would have liked to see her better prepared. During the second rehearsal period, however, the accompanist seemed to find her very well prepared. “Much better than before.” The accompanist described her attitude, during the first rehearsal period, as: “quite open and ready to learn more”. In contrast to this, she described her attitude during the second rehearsal period as: “Extremely positive. She seemed more motivated and more enthusiastic about the violin.” She ended her feedback by saying: “There was a marked difference in her playing. She played with confidence, *con brio*! It was as if something had ‘clicked’ in her mind and she was excelling! I was very impressed.”

Learner D's accompanist seemed to feel that her playing had greatly improved and that she was much better prepared than before the start of the experiment. All aspects except one, “adding dynamic indications not marked in pieces”, appeared to have shown improvement. It would seem, therefore, that Learner D had gained access to all her mental functions and showed growth in most aspects. The application of Herrmann's “whole-brain” model had, therefore, possibly resulted in whole-brain development.

QUESTIONNAIRE FINDINGS : ACCOMPANIST LEARNER D	LAST YEAR				END OF EXPERIMENT			
	I	U	R	NA	I	U	R	NA
Intonation and fluency of runs (Quadrant A, B, C, D)	✓				✓			
Speed of scale passages (Quadrant A, B, C, D)				✓				✓
Interpretation of the piece (Quadrant C, D)	✓				✓			
Quality of sound (Quadrant C, D)		✓			✓			
Knows the biographical details of the composer (Quadrant A, B)				✓				✓
Knows what the title of the piece means (Quadrant A, B)				✓				✓
Knows the meaning of the Italian terms used (Quadrant A, B)				✓				✓
Knows what the form of the piece is (Quadrant A, B, D)				✓				✓
Phrasing (Quadrant A, B, D)	✓				✓			
Paying attention to dynamic indications (Quadrant A, B, C, D)	✓				✓			
Adding dynamic indications not marked in pieces (Quadrant A, B, C, D)		✓				✓		
Paying attention to the tempo indications (Quadrant A, B, C, D)	✓				✓			
Following articulation markings (Quadrant A, B, D)	✓				✓			
Ensemble playing (Quadrant A, B, C, D)	✓				✓			
Maintaining a constant tempo (Quadrant A, B)	✓				✓			
Fluency of notes (Quadrant A, B, D)	✓				✓			
Intonation of shifts (Quadrant A, B, D)		✓			✓			
Smoothness of shifts (Quadrant A, B, D)	✓				✓			
Fluency of technically difficult sections (Quadrant A, B)	✓				✓			
Vibrato (Quadrant A, B)		✓			✓			
Co-ordination (Quadrant A, B, D)		✓			✓			
Rhythm (Quadrant A, B, D)	✓				✓			
Learner's attitude (Quadrant A, B, C, D)		✓			✓			

Figure 5.14 Summary of findings : Accompanist Learner D

KEY:

I Improved
 U Unchanged
 R Regressed
 NA Not applicable

5.4.5 Feedback from Learner E's accompanist

Learner E's accompanist indicated that all the aspects that remained unchanged during the first rehearsal period had possibly improved except, "adding dynamic indications not marked in pieces" (Quadrant A, B, C, D) and "vibrato" (Quadrant A, B). These aspects seemed to have remained unchanged. All the aspects that showed improvement during the first rehearsal period seemed to show further improvement during the second rehearsal period. Whereas the accompanist indicated "knew the biographical details of the composer" (Quadrant A, B), "knew what the title of the piece meant" (Quadrant A, B), "knew the meaning of the Italian terms used" (Quadrant A, B) and "knew what the form of the piece was" (Quadrant A, B, D) as not applicable, she now indicated that these aspects had all possibly improved during the second rehearsal period (see Figure 5.15). She based these findings on the programme that Learner E had designed for her house concert.

Learner E's accompanist found her to be better prepared for rehearsals than before. Whereas, during the first rehearsal period, the accompanist was not able to perceive that Learner E was eager to arrange additional practices when her work was not up to date, Learner E seemed eager to do so during the second rehearsal period. During the first rehearsal period the accompanist felt that she used discouragement to cover up that she had not prepared sufficiently. The accompanist described her attitude as: "A mixed basket. A typical teenager struggling to find her feet in life." The accompanist felt that Learner E's attitude, during the second rehearsal period, appeared "very good". "She was willing to learn and she was so much more positive." The accompanist felt that Learner E's playing was much better, technically and musically, when compared to the first rehearsal period.

The accompanist ended by saying: "It seemed as though she had tasted success and was sold on what she was doing, or, she was getting a grip on personal issues. Whatever the case, she was a different player to last year! It was a real joy to see. She wrote excellent programme notes. These showed initiative and involvement."

It would appear that there was a marked improvement, both technically and musically, in Learner E's playing. Her accompanist indicated that all aspects, except

QUESTIONNAIRE FINDINGS : ACCOMPANIST LEARNER E	LAST YEAR				END OF EXPERIMENT			
	I	U	R	NA	I	U	R	NA
Intonation and fluency of runs (Quadrant A, B, C, D)	✓				✓			
Speed of scale passages (Quadrant A, B, C, D)				✓				✓
Interpretation of the piece (Quadrant C, D)	✓				✓			
Quality of sound (Quadrant C, D)		✓			✓			
Knows the biographical details of the composer (Quadrant A, B)				✓	✓			
Knows what the title of the piece means (Quadrant A, B)				✓	✓			
Knows the meaning of the Italian terms used (Quadrant A, B)				✓	✓			
Knows what the form of the piece is (Quadrant A, B, D)				✓	✓			
Phrasing (Quadrant A, B, D)		✓			✓			
Paying attention to dynamic indications (Quadrant A, B, C, D)	✓				✓			
Adding dynamic indications not marked in pieces (Quadrant A, B, C, D)		✓				✓		
Paying attention to the tempo indications (Quadrant A, B, C, D)	✓				✓			
Following articulation markings (Quadrant A, B, D)		✓			✓			
Ensemble playing (Quadrant A, B, C, D)		✓			✓			
Maintaining a constant tempo (Quadrant A, B)		✓			✓			
Fluency of notes (Quadrant A, B, D)	✓				✓			
Intonation of shifts (Quadrant A, B, D)	✓				✓			
Smoothness of shifts (Quadrant A, B, D)	✓				✓			
Fluency of technically difficult sections (Quadrant A, B)	✓				✓			
Vibrato (Quadrant A, B)		✓						
Co-ordination (Quadrant A, B, D)		✓			✓			
Rhythm (Quadrant A, B, D)		✓			✓			
Learner's attitude (Quadrant A, B, C, D)		✓			✓			

Figure 5.15 Summary of findings : Accompanist Learner E

KEY:

I Improved
 U Unchanged
 R Regressed
 NA Not applicable

two, had possibly shown improvement. These aspects involve all four quadrants of Herrmann's "whole-brain" model. Learner E had, therefore, succeeded in accessing not only her preferred modes of thinking but also her less preferred modes. Herrmann's model appeared, therefore, to have been instrumental in bringing about possible whole-brain development.

5.5 Discussion of findings

It appeared that the learners found it very useful and beneficial to receive a printed copy of their homework exercises. Not only did it help them to know what to practise but it also helped them to know what to focus on. This seemed to have motivated them. The format of the homework exercises was changed at the beginning of the second term. Exercises focussed on one aspect at a time thus decreasing the volume of work covered and ensuring that one aspect was mastered before moving on to the next. All the learners seemed to prefer the new format except Learner E, who liked the questions included in the first term's homework.

All the learners seemed more motivated than before and felt that they had practised more during the second term, with the exception of Learner E who felt that she had possibly practised more during the first term. All the learners, however, seemed to have practised more than they had before the start of the experiment. Their attitude also appeared to have improved. Learner A's accompanist did not notice any change in her (Learner A's) attitude but the teacher felt that her attitude had become more positive, as evident in the tone of the second term's questionnaire. Learner C had always been a positive and conscientious learner and this appeared to have remained the same.

All the learners seemed to have shown progress albeit slight, as in the case of Learner A. Learner B's progress was evident in the confidence that she had gained. It appeared that Learner C, Learner D and Learner E made significant progress both technically and musically. The learners seemingly benefited from the experience as they all indicated that they would like future lessons to be conducted in the same manner.

All the learners had possibly gained access to all four quadrants of Herrmann's "whole-brain" model except Learner A where improvements were too slight to warrant possible conclusions. Exercises in all four quadrants were attempted, completed and mastered even if these exercises sometimes fell into the learners less preferred modes of thought. It could, therefore, be concluded that the application of Herrmann's "whole-brain" model had resulted in whole-brain development. Not only were the strengths of the learners used and improved on but their weaknesses were seemingly also developed. In the case of Learner A and Learner B, however, a few exercises falling into quadrant C and D were still avoided and not completed. Both these learners did, however, successfully master other exercises involving these quadrants. With greater practise and use, however, these exercises that were avoided could possibly improve with time.

CHAPTER SIX

SUMMARY, CONCLUSION, AND RECOMMENDATIONS

This research was launched to investigate the implications of Ned Herrmann's "whole-brain" model for violin teaching. Would the use of Ned Herrmann's "whole-brain" model impact violin teaching positively, negatively or not have an effect at all? This chapter summarises the findings made in the preceding chapters. The conclusions reached are then discussed. This chapter ends with recommendations for further study.

6.1 Summary of findings

All five of the learners seemed to have practised more during the run of the experiment than they had last year. It also appeared that their motivation to practise had improved. There was possibly also a noticeable change in their attitude. All the learners seemed to feel that having received a copy of the homework had helped them to know what and how to practise. It appeared that they all progressed more than they had during the previous year, for the same period of time. This progress, although not always sufficiently clear in the way in which the learners played, for example Learner A and Learner B, seemed evident in the way in which their understanding and awareness of their own practising methods and playing had increased. Learner B's confidence level had seemingly increased. The learners felt that they had possibly benefited from the experiment as they all indicated that they would like future lessons to be conducted in the same manner.

Both the teacher and the accompanists indicated that it appeared that no aspects had regressed but rather, most aspects had seemingly improved with only a few aspects remaining the same. With the exception of Learner A, who still avoided completing tasks involving her less preferred modes of thought, all learners seemed to have succeeded in accessing all four quadrants of Herrmann's "whole-brain" model.

6.2 Limitations of the study

The following presented limitations to the study:

- Although Ned Herrmann's "whole-brain" model is also used as a teaching and learning model, its primary focus has thus far been on the business community and in helping people with career choices.
- In the field of education, Herrmann's model has thus far only been successfully applied at a tertiary level.
- In themselves considered, learning-style models have a number of limitations. Learning-style models firstly fail to recognise how styles vary in different content areas and disciplines. Secondly, learning-style models have left unanswered the question of how context and purpose affect learning (Silver, Strong & Perini 1997).
- Introducing aspects that ought to lead to a positive result in the experiment may cause the teacher as observer/researcher to become biased.
- As all data was interpreted from the perspective of the researcher/teacher it could be considered subjective. An individual's experience can never be described as an objective view of reality. Firstly, it involves the senses, which in themselves are limited, and secondly, it is influenced by the content of the mind. Introducing any meaningful changes to a teaching situation could result in positive changes on the side of the learners. The researcher, therefore, was limited in her ability to discern whether different lesson procedures and greater variation in exercises and tasks covered in the experiment, was responsible for the positive results or whether it was directly due to the application of Herrmann's "whole-brain" model.
- The inclusion of the learners' accompanists in the process of triangulation, as used in the research, could be viewed as being too subjective. An outside observer not directly involved with the lessons could possibly have added greater objectivity to the study. It could be argued, however, that the accompanists actually added objectivity to the research, as they were not involved with the learners on a weekly basis. They would, therefore, be more likely to notice any significant changes.
- The number of learners involved in the research. Not only did the number of learners taught by the researcher influence the size of the experimental group, but also the group of participants had to be as homogenous as possible to ensure that the outcome was as authentic as possible. Seeing that this study is

an experiment, it should be repeated with larger numbers of participants over longer periods of time to gain more validity.

- The researcher was also limited by the period of time available for the experiment (two school terms).
- Shortcomings in the way in which questionnaires were compiled. Learners were questioned, for example, about the intonation and fluency of runs. Intonation and fluency are two different elements and should not be combined in the same question.
- The motivation for the inclusion of certain key words in the questionnaires was based on their classification according to the four quadrants of Herrmann's model rather than motivated by some pedagogical or methodological intent.
- Variations in the way in which the individual learners and accompanists interpreted the questionnaires could have had an influence on the outcome of the research.
- The participants could possibly have practised harder and more regularly than before, as they were aware of the fact that they were participants in an experiment. This could also have influenced their attitude and level of motivation.

In spite of these limitations, however, the researcher felt that this problem was worth investigating, as learning-style models had never been applied to violin teaching in particular.

6.3 Conclusions

This research project was initiated as the researcher felt the need to establish whether the application of a learning style model, in this case Ned Herrmann's "whole-brain" model, would have any impact on violin teaching. Ned Herrmann's model was chosen as this model encourages whole-brain development. In this model, learners are encouraged to gain equal access to all their mental functions.

For a period of two school terms, the researcher conducted an experiment on five learners. The small number of learners that participated in this research is justifiable,

as evaluation research, the category into which this research falls, often requires quasi-experimental designs. Quasi-experiments differ essentially from “true” experiments in the absence of a control group. The reason being that it is not always practically possible. In the case of this study it was not possible to have a control group as the researcher had a limited number of learners that took lessons from her. For the purpose of this study a time-series evaluation was conducted using only an experimental group. This involved the investigation of processes that occurred over a certain period of time concerning the same group of learners (Babbie & Mouton 2002:351-353). These learners were all learners taught by the researcher.

The process of triangulation was used whereby information was gained from the perspectives of the learners, the teacher and the learners’ accompanists. The researcher is aware that no conclusive evidence can be reached from such a small group of learners. The outcome of the findings, however, made the following deductions, rather than conclusions, possible.

- The application of Herrmann’s model seemed to have led to an improvement in the work ethic of the learners. They all indicated that they had practised more or started practising more during the duration of the experiment, than they had previously done.
- Use of Herrmann’s model evidently resulted in an improvement in motivation. All the learners were more motivated to practise. It seemed that the printed copy of the homework exercises motivated the learners to practise more as they knew exactly what and how to practise.
- There appeared to be a change in some of the learners’ attitude. Learner D and Learner E were much more positive than before. Learner E enjoyed the experiment. She said, “It was a lot of fun.” During lessons she would very excitedly relate how she had completed a certain task. Learner E also asked whether she could join the researcher’s string ensemble the following term and this, after not wanting to play at the beginning of the year. The tone of Learner A’s second term questionnaire was far more positive than the first and the teacher felt that she was more content, less frustrated by the end of the experiment. The accompanist, however, did not notice a difference. Learner

A's attitude could, however, be ascribed to the fact that she was under considerable academic pressure and taking part in the experiment probably added to an already full programme, hence the frustration and negativity. Whereas she possibly wanted to play violin for enjoyment, she now was confronted with tasks and exercises, which she did not deem important. Learner C had always been a positive, conscientious learner and this remained the same. Learner B was more goal orientated than before. She played with greater confidence. She was more eager to do well and seemed to be more interested in what she was doing. This was evident from the questions she asked during lesson and her willingness to attempt, complete and in most cases, master difficult tasks.

- The application of Herrmann's model resulted in seemingly greater progress being made. It appeared that all the learners felt that they had progressed more during the extent of the experiment than before. The teacher's feedback substantiated this. In the case of Learner A, however, where her playing showed only slight improvement and in certain aspects only, progress could be seen in her understanding of her playing and practising methods. She was better equipped to analyse and solve problems encountered while practising.
- It was evident in some cases that the learners' playing significantly improved after exposure to Herrmann's model. There seemed to be a significant improvement in Learner C, Learner D and Learner E's playing. Both the technical and musical aspects of Learner C's playing had improved. Her intonation was much more accurate than before. She was also able to give greater expression to the musical aspects of her playing. There appeared to be a marked improvement in both Learner D and Learner E's playing. Their performances at the house concert were possibly the best they had ever played. Learner B seemed to know her pieces better than before and the technical and musical aspects of her playing had seemingly improved. She was also appeared more confident than before. Although certain aspects of Learner A's playing had improved, these were not significant enough to draw any conclusions.
- The learners described their participation in the experiment as a positive experience. Learner A said: "The experiment definitely helped me to analyse

my own playing and practising. It helped me to realise where I could improve and what needed more focussing on.” Learner B’s comment was: “It was something different, a different way of practising.” Learner C said: “It was a new challenge and also motivated me to practise harder. It also gave me a goal to strive for.” Learner D’s feedback was: “It gave me a good experience in seeing how I improved on my violin and how good my pieces sounded.” Learner E’s comment was: “It was a very nice experience in my ‘violin life’. It was a lot of fun (especially in the end when we gave a concert), motivated and inspired me and improved my violin playing.”

- The learners would like future lessons to be structured in the same way. Even though results were not always substantial enough to draw conclusions, the learners all seemed to feel that they had benefited from the experiment in some or other way. They also felt that they had made better progress than before the start of the experiment and would like lessons to continue in the same manner in future.
- Much of the success of the experiment could be attributed to the fact that the learners weekly received a printed copy of their homework exercises. These had been individualised to their specific needs. This in itself was a whole-brain exercise. When reading the homework exercises, learners were required to apply logic and analyse the meaning of the different steps used in a specific method. This involved quadrant A. Their ability to follow instructions was also tested. The process of practising required self-discipline and the use of repetition in order to establish habits. This involved quadrant B. Quadrant C was involved as the learners weekly expressed their ideas about the exercises covered that week. This occurred by means of their diaries and verbally, during lessons. Quadrant D was involved, as learners were required to integrate bits of information into a meaningful whole. They were required to play a scale or section of a piece in its entirety after having broken it up into sections, to solve technical difficulties.
- It appears that the application of Herrmann’s model resulted in the learners understanding; better than before, what was expected of them with regard to practising methods. Having had these spelt out to them on paper made them aware of which methods to apply under specific circumstances, for example,

practising a section of a piece using rhythms to improve the left hand co-ordination. It seemed that most learners later on applied these methods without having been asked to do so.

6.4 Recommendations for further study

This research falls into the category of evaluation research requiring a quasi-experimental design, as the inclusion of a control group was not practically possible. A time-series evaluation was conducted in which only an experimental group of learners was involved. The following recommendations should be considered:

- As this research was a pilot study it would be necessary that more such studies be conducted in a similar manner in order to establish greater validity.
- This study had limitations with regard to the number of learners available as participants. It would be recommended that given the positive outcome of the research, the experiment should possibly be applied to a larger number of learners.
- It could be beneficial to this study if the research was conducted over a longer period of time, as the extent and ease with which learners would eventually access their less preferred modes of thought would possibly become more apparent. During this study an improvement was noticed but had by no means been exploited to the full.
- It would appear that a control group could render the findings more conclusive as it would become apparent whether application of the model was responsible for the positive change.
- It would be beneficial for violin teachers to acquaint themselves with learning styles if they wish to reach all their learners.
- Violin teachers should be encouraged to invest time in planning lesson experiences that encourage whole-brain development. They should be encouraged to make the necessary changes that would result in optimal learning for all individuals.
- In our fast changing world, adaptability is essential. Whole-brain development could, therefore, be used as a useful tool in enabling learners to cope with any given musical experience.

- Whole-brain development should be recommended to violin teachers who wish to make lessons more interesting and enjoyable. As aspects are approached from a number of perspectives, learners will always be confronted with something they like and enjoy doing.
- Combining a task usually “disliked” and avoided with a task usually “liked” and enjoyed by the learner results in successful completion and mastery of the task originally disliked. Learner E, for example, disliked doing research. When requested to design a programme for her house concert, the creative possibilities softened the reality of having to do research. In most cases the positive effects of the task “liked” overshadow the difficulties encountered in the attempt to complete the task “disliked” and learners are not aware that they originally experienced difficulties.

It is the wish of the researcher that this study will aid violin teachers who are unfamiliar and possibly prejudiced against learning styles. The researcher hopes to have made a useful contribution in this field.

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APPENDICES

Appendix A: Exercises used in the practical experiment and the feedback received during the first term.

Learner A

Term 1 week 1 (given 17/01/2008)

Scales: A major, melodic and harmonic minors, major and minor arpeggios (3 octaves).

1. Firstly practise the harmonic minor scale, then the melodic minor scale and lastly the major scale. Practise arpeggios last. (Quadrant B)
2. Practise the octaves of the scale in the following order:
 1. Middle octave
 2. Top octave
 3. Bottom octave (Quadrant B)
3. Practise each octave as follows:
 1. Shifts
 2. only (x 2)
 3. (x 2) / (x 2)
 4. (x 2) / (x 2)
 5. (x 2)
 6. (x 2) / (x 2)
(Quadrant A, B, C, D)
4. Why do you practise scales? (Quadrant A, D)
5. Do you agree with the method used to practise this scale? If not, how would you practise scales? Give a reason/reasons for your answer. (Quadrant A, D)

Study no. 5 – Kayser

1. Is there a reason why you practise A major scale before practising your study, which is also in A major? Explain. (Quadrant A, D)
2. Mark the phrases in your part. Decide on the sign or symbol you would like to use to indicate the ends of the phrases. Can you highlight these signs/symbols? (Quadrant A, B, D)
3. How many bars generally make up one phrase? (Quadrant A, D)
4. Certain phrases are repeated. Highlight repeated phrases using the same colour to represent the same theme. (Quadrants A, B, D)
5. You can now start learning the notes of the study remembering to practise one phrase at a time. (Quadrants A, B, C)

Melody on the G-string – Rachmaninoff

1. Mark the phrases in your part. (Quadrant A, B, D)
2. Circle the notes involving changes of position. (Quadrant A, B, D)
3. Use a red line to mark shifts involving the same finger.
Use a green line to mark shifts from a lower to a higher finger.
Use a blue line to mark shifts from a higher to a lower finger. (Quadrant A, B, D)
4. Practise the piece in sections: (a) from the beginning to letter A,
(b) from letter A to letter B,
(c) from letter B to letter C,
(d) from letter C to the end. (Quadrant A, B, C, D)

** Always practise one phrase at a time remembering to practise the shifts separately first.

**If you do not have enough time to practise the whole piece in one go, practise (a) and (b) one day and (c) and (d) the next.

5. Why do you think is it important to practise in phrases? (Quadrant A, D)

Tambourin – Grétry

1. Mark the phrases in your part. (Quadrant A, B, D)
2. Find out for homework, what a Tambourin is and who Grétry was. (Quadrant A)
3. Circle all the notes involving shifts. (Quadrant A, B, D)
4. What is ternary form? (Quadrant A)
5. Learn the notes of the piece by practising one phrase at a time. Always practise shifts separately first. (Quadrant A, B, C, D)

Feedback on week 1

Learner (received 23/01/2008)

Scales: "The method was useful and helped a lot with the minor scales, which I was struggling with more, but I also found it extremely time consuming and therefore was only able to practise one scale per day." (Quadrant A, B, C, D)

Study no. 5 – Kayser: “It helped me to learn notes quicker by marking in phrases, however, as I already know which phrases are repeated, highlighting these phrases seems like an unnecessary task and I find the colours very distracting when playing the music.” (Quadrant A, B, C)

Melody on the G-string – Rachmaninoff: “I do not enjoy marking in the shifts as I find the colours distracting and I do not feel every shift needs to be practised, only those that I struggle with. Due to time constraints it is obvious that not ALL shifts can be practised, only the more difficult ones.” (Quadrant A, B, C)

Tambourin – Grétry: “I just learnt notes.” (Quadrant A, B, C)

Teacher (23/01/2008)

On the 17th of January, Learner A received a printed copy of the exercises to be covered during week 1. Learner A was pushed for time as she only practised three times during the week. As a result, some of the exercises were not completed. The volume of homework needs to be adjusted.

Scales: The intonation of scales had improved since the previous lesson (Quadrant A, B, C). Shifts remain a weakness (Quadrant A, B, C). She could abridge the method once she masters the scales. Quality practise to correct intonation does take time (Quadrant A, B, C D). Something that Learner A does not have enough of.

Study no. 5 – Kayser: Learner A was unsure of phrase lengths. Will work on this when she knows the notes better (Quadrant A, B, C). She marked the phrases the way piano music is phrased (Quadrant A, B, D). Notes were fairly fluent (Quadrant A, B, C). High third fingers were often too high (Quadrant C). Did not know the name of the bowing she was using (*detaché*) (Quadrant A, B). Asked her to work harder at fluency (Quadrant A, B).

Melody on the G-string – Rachmaninoff: Learner A dislikes the exercise where different colours were used to represent different types of shifts. She found it very distracting and only marked two shifts in colour and stopped thereafter (Quadrant A, B favoured and D avoided). She did practise the piece in phrases and sections (Quadrant A, B, C). Rhythm is a problem (Quadrant A).






Tambourin – Grétry: Learner A did not have enough time to do the exercises. She only learnt the notes of the piece (Quadrant A, B, C). Rhythm, shifts and intonation need attention (Quadrant A, C).

Exercises requiring logic (Quadrant A) and the application of definitions (Quadrant B) were completed but Learner A avoided completing tasks involving visual display (Quadrant D), in this case, the use of colour. She therefore, preferred to perform tasks within her comfort zone, i.e. using her preferred learning style. Used quadrants A and B and experienced exercises in quadrants C and D as challenging and in some cases even avoided them.

Term 1 week 2 (given 23/01/2008)

Scales: A major, melodic and harmonic minors, major and minor arpeggios (3 octaves); chromatic scale starting on B (2 octaves).

1. Continue practising the 3 octave scales as indicated last week. (Quadrant A, B, C, D)
2. Practise the second octave of the chromatic scale first using the following method:

1.  etc. (x 2)
2.  rhythms of 2 – repeat each rhythm
3.  rhythms of 4 – repeat each rhythm
4.  even notes (x 2)
5.  (x2)

(Quadrant A, B, C, D)

**Repeat the procedure for the bottom octave.

3. What is the purpose of practising the chromatic scale in rhythms? (Quadrant A, B, D)
4. Do you feel that you have benefited from practising in rhythms? Give a reason for your answer. (Quadrant A, B, D)

Study no. 5 - Kayser

1. What is rondo-form? (Quadrant A)
2. This study is in rondo-form. Mark the different sections in your part by using capital letters to represent the different themes. Always use a pencil. (Quadrant A, B, D)
3. What is a coda? (Quadrant A)
4. Does this study have a coda? (Quadrant A, B, D)
5. If your answer to question 3. was “yes”, please indicate on your part where it starts. (Quadrant A, B, D)
6. Did your marking of the phrases help you to understand the piece better when you practised it? Explain. (Quadrant A, B, D)
7. Do you think it will help you play the study more musically? Why? (Quadrant A, C, D)
8. Practise the study, one phrase at a time, and pay close attention to intonation, shifts and rhythm. (Quadrant A, B, C, D)

Tambourin - Grétry

1. This piece is in ternary form (A B A). What do the letters A and B represent? (Quadrant A, B)
2. Mark these points, that is, A, B, and A, in your part with a pencil. (Quadrant A, B, D)
3. In which key is the A section? Play the first phrase. (Quadrant A, B, C, D)
4. In which key is the B section? Play the first phrase. (Quadrant A, B, C, D)
5. In which key is section A when it returns? Play the first phrase. (Quadrant A, B, C, D)
6. Does this piece have a coda? Specify where. Can you play the coda. (Quadrant A, B, C, D)

7. What similarities do you notice between phrases 1,2 and phrases 3,4? Play phrases 1 and 2. Play phrases 3 and 4. What do you notice? (Quadrant A, B, C, D)

First movement from Sonatina no. 6 - Telemann

1. Find out for homework who Telemann was and during which time period he lived. (Quadrant A)
2. This movement is in sonata-form. Determine what sonata-form is. (Quadrant A)
3. Mark the phrases in your part and learn the notes of one phrase at a time. (Quadrant A, B, C, D)
4. Circle the notes where shifts occur and always first practise them separately before practising the phrase in which they are found. (Quadrant A, B, C, D)

Melody on the G-string - Rachmaninoff

1. Mark the different sections in pencil using capital letters, for example, A, B etc. (Quadrant A, B, D)
2. What is the form of this piece? (Quadrant A, B, D)
3. Practise in phrases and concentrate on intonation, shifts and quality of sound. (Quadrant A, B, C, D)
4. Did you remember to count while playing? In which note value are you counting? (Quadrant A, B, C, D)

Feedback on week 2

Learner (received 06/02/2008)

Scales: "I felt that it really helped me to practise the octaves of the scales separately before playing the entire scale. I did not understand which finger pattern I should use for the chromatic scale." (Quadrant A, B, C, D)

Kayser: "Marking the phrases helped me to play the piece more musically; however, I find it tedious to practise every phrase separately. I prefer to concentrate on the phrases that I struggle with, more." (Quadrant A, B, C, D)

Grétry: "I did not see the point of marking the sections and the reference to ternary form (Quadrant A, B). Instead, I prefer to spend more time practising and getting a feel for the music than marking in theoretical symbols." (Quadrant C, D)

Telemann: "I am not yet at the section involving shifts. I just learnt notes and generally practised the piece." (Quadrant A, B)

Rachmaninoff: "I practised hard on this piece, starting with the sections with which I struggle most. I practised most of the shifts separately and I feel that they are definitely improving." (Quadrant A, B)

Teacher (30/01/2008)

Learner A only practised three times this week and the quality of her homework was disappointing. Homework exercises were not fully completed and she handed her feedback in a week late. She seemed tired and overworked. Played badly during lesson and seemed frustrated at her efforts. Scales and study seems to have regressed probably due to lack of practise. Plays study and pieces very mechanically as she places too much emphasis on the mechanics and technicalities involved. Was asked to work on making music for homework.

Term 1 week 3 (given 30/01/2008)

Scales: Consolidate scales learnt during the past two weeks. (Quadrant A, B, C, D)

1. Do you practise scales every time you practice? If not, why not? (Quadrant A, D)
2. Have you found the different practising methods useful? Explain. (Quadrant A, D)
3. Do you think that the intonation of your scales has improved? Give a reason/reasons for your answer. (Quadrant A, D)
4. How do you feel when you practise scales? If you linked your sound to an emotion, do you think it would help to improve the quality of your sound? In what way would it help? If you have not tried this yet, focus on this while practising scales this week. (Quadrant A, B, C, D)

Study no. 5 - Kayser

1. Now that you know the notes of the study, start adding dynamics. Try the dynamics that are marked in the part but if there are sections where you feel that musically you would like to change or add dynamic indications, feel free to do so. Your reasons for these changes, however, need to be musically justifiable. (Quadrant A, B, C, D)
2. Even though this piece is a technical exercise, it should sound like music. Try to let the contour of the phrases guide you as to how each phrase should be shaped. Experiment with different possibilities. (Quadrant C, D)
3. Did you notice that certain notes are marked with accents? What are the technical factors involved in playing accents? (Quadrant A, B, D)
4. Imagine that you are telling someone a story while you are playing the study. Think of specific mental pictures or images that will help you to give meaning to a specific section, musically. (Quadrant C, D)
5. Can you tell me your story? (Quadrant A, B, D)
6. Prepare this study for performance to another learner during next week's lesson. (Quadrant A, B, C, D)

Tambourin - Grétry

1. Practise all semiquaver runs (bars 16-24, 34 and 35, con fuoco) in rhythms of 2 and 4. Remember to stick to the bowings marked in the part when using rhythms. (Quadrant A, B, C, D)
2. Practise the triplets in rhythms of 3 and 6. (Quadrant A, B, C, D)
3. Practise bar 16 by using the following 3 variations:
 - shift and sound bottom note only;
 - shift and sound bottom two notes;
 - shift and sound bottom two notes followed by the top two notes. (Quadrant A, B, C)
4. Do you think that practising the runs in rhythms, and the triple stopping in steps has helped you overcome the technical difficulties in these sections? Explain. (Quadrant A, D)
5. What do the Italian terms Allegretto and Con fuoco mean? (Quadrant A, B)

First movement from Sonatina no. 6 - Telemann

1. You now know that Telemann was a Baroque composer. How would this knowledge affect the way in which you articulate the notes? What kind of bowing would you use? (Quadrant A, B)
2. Now that you have determined what Sonata-form is, indicate where the different sections and themes occur. Remember to use a pencil. (Quadrant A, B, D)
3. Practise the intonation of string crossings by playing them as double stops. (Quadrant A, B, C, D)
4. Practise bar 5-7 and bar 15-17 in rhythms of 2 and 4. (Quadrant A, B, C, D)
5. If you had to rename this piece, what would you call it or what title would you use? What is your reason for giving it that title or name? (Quadrant A, C, D)

Melody on the G-string - Rachmaninoff

1. Find out what all the Italian terms in the piece mean. (Quadrant A, B)
2. During which period, in the history of music, did Rachmaninoff live? (Quadrant A)
3. What are the characteristics of music composed during this period? (Quadrant A)
4. How do you feel when playing this piece? Why do you feel this way? What makes you feel like that? (Quadrant A, B, C, D)

Feedback on week 3

Learner (received 06/02/2008)

Scales: "It helped me a lot to practise the chromatic scale in rhythms." (Quadrant A, B, D)

Kayser: "I concentrated more on the dynamics this week and I feel that my intonation is improving." (Quadrant C, D)

Grétry: "I do not particularly have problems with the semi-quaver bars and the rhythms did not really help me so much. Bar 16's shift is definitely improving and the way in which I practised it helped." (Quadrant A, B)

Telemann: "I learnt new notes and concentrated hard on intonation and shifts, which I practised separately (Quadrant A, B). I do not have many technical difficulties and as time is a limited resource, I did not feel that it was necessary to practise rhythms." (Quadrant D)

Rachmaninoff: "I concentrated more on the emotional content of the piece (Quadrant C, D). I also upped the tempo so as to improve the overall sound (Quadrant A, D). I am still struggling to adjust to the new tempo, but it is coming along." (Quadrant A, B)

Teacher (06/02/2008)

Scales: Only the chromatic scale was covered during lesson. Intonation was not reliable. Low first fingers were generally too high. The E string notes were basically all out of tune (Quadrant A). Learner A felt that it was inappropriate to think of an emotional quality in an attempt to improve the sound of scales. She felt that this would be more appropriate in pieces (Quadrant A, D). She thought of improving the sound by playing with longer and heavier bows (Quadrant A, B).

Grétry: The rhythm of the first bar was incorrect. The semi-quaver passage was out of tune and contained a rhythmical error (Quadrant A).

Telemann: The semi-quaver passage was played half tempo due to a rhythmical error. Intonation of low first fingers was too high. The articulation was too legato in the sections that required portato bowing (Quadrant A, B).

Rachmaninoff: Learner A's sound was very superficial and lacked depth (Quadrant A, B). There was no clear indication that she had paid attention to the emotional content of the piece even though she said she did. Shifting and intonation seems to have improved (Quadrant A, B).

Term 1 week 4 (given 06/02/2008)

Scales: A, B flat majors, melodic and harmonic minors, major and minor arpeggios (3 octaves); chromatic scale on B (2 octaves).

1. Continue practising scales using the methods shown under week 1 and week 2. (Quadrant A, B, C, D)
2. What can you do to avoid making it sound as though there are bumps or accents on each note? In other words, how can you achieve a more even and flowing sound in your scales? (Quadrant A, C, D)
3. What kind of sound quality are we looking for when playing scales? (Quadrant A, C, D)
4. Can you describe the sound by linking it to an emotion or mood? (Quadrant C, D)
5. To improve the quality of your sound, think of that emotion or mood. Now try and make the violin's sound express what you feel inside. (Quadrant C, D)
6. What can be done technically, in order to achieve the sound you want? (e.g. bowing closer to or further from the bridge, using a heavier or lighter bow, the amount of bow used, playing with the bow hair flat on the string or slanted etc. (Quadrant A)

Study no. 5 - Kayser

1. Focus on making the study sound musical. Add all dynamics indications and work on shaping each phrase. (Quadrant A, B, C, D)

First movement from Sonatina no. 6 – Telemann

1. Start adding the dynamics. Give the learner a newly copied version of the piece with all the dynamic indications removed. Ask the learner to mark in dynamic indications where they think musically appropriate. They must do this without referring back to their original copy. (Quadrant A, B, C, D)
2. Practise the piece with these dynamic indications. (Quadrant B, C, D)
3. Discuss with the learner during lesson what the various factors are that affect dynamic change. (Quadrant A)

Melody on the G-string - Rachmaninoff

1. What is the tonality of this piece? Major or minor? Play the first phrase if you are not sure. (Quadrant A, B, C)
2. Does it change at all? If so, where? (Quadrant A)
3. How does this affect the mood of the piece? (Quadrant A, C)
4. What do you think the composer's intentions were by indicating that the piece should be played on the G-string? (Quadrant A, C, D)
5. What does *con sordino* mean? What do you think did the composer intend by using this indication? (Quadrant A, B, D)
6. From the above it is clear that you must be able to vary the colour of your sound considerably. As a homework exercise, think of visual images that would describe the sound at certain points in the music. Jot words down at the appropriate places to describe these visual images. You can use the dynamic indications, pitch, tempo indications and harmonic progressions to guide you. We will discuss these sound descriptions during next week's lesson. (Quadrant A, B, C, D)

Feedback on week 4

Learner A is in a matrix and seems to be under pressure and pushed for time. She did not hand any feedback in this week. Week 4's homework will be repeated for another week in order to give her sufficient time to complete the work.

Learner (received 22/02/2008)

Learner A was absent due to illness on the 20/02/2008. Her lesson was rescheduled for the 22/02/2008.

Scales: Learner A likes the method used to practise the scales (Quadrant A, B, C, D). "It warms me up well to play the pieces. I paid more attention to the quality of sound (Quadrant A, B, C, D)." She dislikes the exercise where she had to link the sound to an emotion (Quadrant C, D).

Study no. 5 – Kayser: Learner A dislikes the study. "I focussed on my bowing." (Quadrant A, B)

First movement from Sonatina no. 6 – Telemann: Learner A liked the exercises linked to this piece (Quadrant A, B, C, D).

Teacher (13/02/2008)

It seems as though Learner A is becoming a little frustrated with the exercises and work assignments linked to this practical experiment. She would rather just play through her work without all the fuss. She especially seems to dislike the exercises linked to the form of the pieces and does not like tasks involving research. She has requested a new piece as she does not like any of the present pieces very much.

Scales: Intonation and shifts have improved since last week (Quadrant A, B). The sound is even but lacks depth and quality. Learner A finds it strange and unnecessary to link her sound to an emotion, when trying to improve the quality of sound in scales (tends to avoid Quadrant C, D activities). She prefers to think of the technicalities involved, that is, heavier and longer bows closer to the bridge (prefers Quadrant A, B tasks).

Study no. 5 – Kayser: Learner A projected her sound far better than last week but tends to sound mechanical (Quadrant A, B). The dynamic range, however, was too small, probably due to the fact that she prefers to be emotionally uninvolved (avoids Quadrant C, D tasks). Intonation, although better than last week, still creeps up when the high third finger pattern appears (Quadrant A). Right hand wrist is stiff. A bowing exercise was given for homework, which should result in a suppler wrist (Quadrant A, B).

Melody on the G-string – Rachmaninoff: Learner A finds this piece, as she puts it, "soppy". She seems to prefer pieces where emotional involvement is limited (once again avoids Quadrant C, D). Intonation of shifts was not good and needs attention for homework (Quadrant A, B). Shifts also interrupted the flow of the piece as she stopped the bow between the two notes involved in the shift (Quadrant A, B). She was asked to concentrate on practising with a metronome beating in crotchets, as this should help with the flow (Quadrant A, B). The quality of the sound needs attention (Quadrant C, D).

Tambourin – Grétry: Rhythmical and intonation errors are still present (Quadrant A). Semi-quaver passages are in tune but need to be rhythmically attended (Quadrant A). The triple stop chord has improved but still needs further practise (Quadrant A, B, D).


Ensemble: Learner A would rather complete her practising routine during ensemble time (favours Quadrant A, B) and does not feel the need of interacting musically or socially with her peers (avoids Quadrant C, D).

Term 1 week 5 (given 20/02/2008)


Scales: Continue practising the scales listed under "Week 4", with the addition of the dominant 7th of E flat major (2 octaves).

Practise the dominant 7th, one octave at a time, as follows:

1.  (x 2)

2.  (x 2)

rhythms of 2

3.  (x 2)

4.  (x 2)

(Quadrant A, B, C,
D)

1. Repeat all the steps listed under no. 1 but this time practising both octaves at the same time. (Quadrant A, B, C)
2. While practising scales this week, did you pay more attention to the quality of your sound? (Quadrant C, D)
3. Do you notice an improvement? (Quadrant A)
4. Did you think of a feeling or visualise an image in order to achieve the desired sound? Explain. (Quadrant A, C, D)
5. Were you able to achieve the sound that your ear asked for? (Quadrant A)
6. Which aspects of your scales do you think still need greater care? (Quadrant A)

Study no. 5 - Kayser

1. Does this study make you feel happy or sad? Why do you think this is so? (Quadrant C, D)
2. Even though this piece is a study, focus this week on making music. Let the contour of the notes give you an indication of how the phrases should be shaped. Make sure that the dynamics are clearly audible. Prepare the study for a final performance during next week's lesson. (Quadrant A, B, C, D)

First movement from Sonatina no. 6 - Telemann

1. For homework the learner had to add her own dynamics on a clean copy (all dynamic indications were removed) of the piece (Quadrant A, B, C, D). In lesson comparisons can be made between the original version and the learner's version (Quadrant A, B). The pros and cons of the various possibilities can be discussed after which the learner needs to reassess for homework whether changes need to be made to his/her version or whether his/her version is musically justifiable (Quadrant A, B, C, D).

Tambourin - Grétry

1. Add dynamics and phrasing. (Quadrant A, B, C, D)
2. Did you notice the articulation indications in the part? (Quadrant A, D)
3. Would these markings help to achieve the character or mood of the different phrases? In what way? (Quadrant A, B, C, D)
4. How do you feel when you play this piece? Would you dance or march to this music? Why? (Quadrant A, B, C, D)
5. Can you for homework mark the climax note/notes in each phrase? Is it important to know where the climax of each phrase is? (Quadrant A, B, C, D)

Melody on the G-string - Rachmaninoff

1. Discuss the learner's sound descriptions with her. (Quadrant A, B, C, D)
2. What are the technical factors involved in changing the colour of the violin's sound. Give examples (weight, length and speed of bow, contact point, width of the vibrato, amount of bow hair contacting the string at one time, etc.). (Quadrant A, B)
3. What were the composer's intentions by indicating the use of a mute in the bar after letter C? How does this affect the mood of this section? What feelings do you experience while playing this section? (Quadrant C, D)
4. Give the learner a vibrato exercise that will help in controlling the width of the vibrato. (Quadrant A, B, C)

Feedback on week 5

For this week Learner A was asked to focus on learning the notes of pieces well as this is keeping her back at the moment. She was also given a new piece, of her own choice, as she does not like any of the existing pieces very much. Learner A missed her lesson on the 27th of February as she had her wisdom teeth removed. Will remain on the same homework for another week.

Learner (05/03/2008)

Tambourin – Grétry: Learner A disliked adding the phrasing (Quadrant A, B, C, D)

Melody on the G-string – Rachmaninoff: Learner A likes vibrato exercises. "It helps me with the mood of the piece. The exercises help me to play the piece more romantically." (Quadrant A, B, C, D)

Teacher (05/03/2008)

Scales: Shifts need to be smoother and need to be practised with slides (Quadrant A, B). Intonation still needs attention (Quadrant A).

Study no. 5 – Kayser: Finished Kayser study no. 5 in spite of intonation inconsistencies as she is becoming bored with the study and it is not really improving. Has to practise Kayser study no. 17 for homework. This should help her shifting (Quadrant A, B). She seemed glad to get a new study.

Second movement from Sonata in G minor – Vivaldi: This was a new piece this week, therefore, she is still pretty much in the process of learning notes (Quadrant A, B). Where bowings are optional she had experimented with the various possibilities and had chosen the version that she preferred (Quadrant A, B, C, D).

Learner A is under extreme pressure as she missed school due to illness and therefore, needs to catch up on schoolwork missed. Violin is not a priority at the moment. She also finds the volume of violin homework given too much. As a result she was asked to only complete the exercises that she has time for this coming week.

Term 1 week 6 (given 05/03/2008)

Scales: A, B flat majors, melodic and harmonic minors, major and minor arpeggios (3 octaves); chromatic scale on B (2 octaves); dominant 7th in the key of E flat major (2 octaves).

1. Begin to work on the speed of 3 octave scales (Quadrant A, B, C, D). Practise majors and minors:
 - Rhythms of 2 slurring 2 notes per bow
 - Rhythms of 3 slurring 3 notes per bow
 - Practise slurred pattern with metronome (Step 5. under Week 1). Start with a quaver beat equal to 69 on the metronome. Repeat this speed until comfortable. Repeat the process but this time at a faster tempo. See how fast learner can get scales during the week.
 - Practise separate bow pattern with a metronome (Step 6 under Week 1). Start with a crotchet beat equal to 48 on the metronome. Remember that you are playing in triplets; therefore, make sure that you play three notes per beat.

2. Arpeggios should be practised in rhythms of 3, slurring 3 notes per bow. The arpeggios should also be practised with the metronome for speed. Start with a quaver beat equal to 80 on the metronome. Practise separate bows and slurred. Try a faster tempo. (Quadrant A, B, C)
3. Think of leading to the top note of the scale or arpeggio (phrasing). This will help to get the scale faster and smoother. (Quadrant A, B, C)

Study no. 17 - Kayser

1. Mark the phrases. (Quadrant A, B, D)
2. What is the form of this study? (Quadrant A, B, D)
3. Mark the different sections. Can you remember how to do this? (using capital letters) (Quadrant A, B, D)
4. In which key is section A? Play the first phrase. (Quadrant A, B, C, D)
5. In which key is section B? Play the first phrase. (Quadrant A, B, C, D)
6. In which key is section A when it returns? Play the first phrase. (Quadrant A, B, C, D)
7. Is there a coda? If so, indicate where it starts. Can you play the coda? (Quadrant A, B, C, D)
8. Learn the notes of the study by practising one phrase at a time. (Quadrant A, B, C, D)

First movement from Sonatina no. 6 – Telemann

1. Work on the interpretation of the piece. Pay careful attention to the dynamic indications and phrasing. (Quadrant C, D)
2. Play the question/answer game with the learner. The learner starts by playing the question part of the phrase and the teacher starts playing when the answer part of the phrase appears. The question and answer should be played strictly in time. All dynamic indications should be adhered to. The learner can now repeat the piece on her own and keep the question/answer principle in mind. (Quadrant A, B, C, D)

Tambourin - Grétry

1. For homework you paid attention to phrases, climax notes, articulation and the dance characteristics of the piece. Can you think of mental images or create a story that will enable you to convey the character of the piece better? Can you mark key words into your part (Quadrant A, B, C, D)?
2. Does the tempo of the piece stay the same throughout? Are there places where you think a ritardando or the use of rubato would be appropriate? Can you mark these into your part? Decide on the symbols or markings you would use to indicate these tempo changes. (Quadrant A, B, C, D)
3. Determine what these terms mean if you do not already know. (Quadrant A, B)

Melody on the G-string – Rachmaninoff

1. Work on the interpretation of the piece. Phrasing, dynamics and changes in the colour of the sound need to be considered. (Quadrant A, B, C, D)
2. Are you changing the speed and width of your vibrato to match the dynamic requirements of the phrases? (Quadrant A, B)

Second movement from Sonata in G minor – Vivaldi

1. Mark the phrases. (Quadrant A, B, D)
2. Learn the notes of one phrase at a time. (Quadrant A, B, C, D)
3. At the sections where slurs are optional, you will need to experiment with the different possibilities and marked the bowing of your choice in your part. (Quadrant A, B, C, D)

Feedback on week 6

Learner

No feedback received for this week's homework.

Teacher (12/03/2008)

Learner A seemed far more positive during lesson this week, probably because her tests are past and she had more time to practise violin. It seems as though she becomes frustrated when she cannot play her pieces due to lack of practising time. She had a very productive and pleasant lesson.

Scales: Scales were better this week. Her sound, intonation and shifts were better than before (Quadrant A, B). The intonation of the chromatic scale, however, still needs attention (Quadrant A). It seems that she practises scales whenever she practises violin.

Second movement from Sonata in G minor – Vivaldi: Learner A had experimented with the optional bowing and had made her choice as to which sounded better (Quadrant A, B, C, D). For homework she was asked to practise all string crossings as double stops to help with the intonation (Quadrant A, B, D). The semi-quaver passages also need to be practised in rhythms of 4 (Quadrant A, B, D). Learner A prefers to apply technical exercises to difficult sections of her pieces rather than practising technical exercises on their own or in a study (Quadrant B, D). She had learnt the notes of the new section of the piece (Quadrant A, B) but had failed to mark in the phrases (Quadrant A, B, D).

Sonatina no. 6 (first movement) – Telemann: She knows the notes of the piece but intonation, especially when second position is used, is still insecure (Quadrant A). Phrasing, dynamics and articulation was discussed (Quadrant A, B, C, D). She seems to understand this fairly well but needs to apply it when playing. For homework she had to prepare the piece for a play-through with the piano during lesson next week (Quadrant A, B, C, D).

Tambourin – Grétry: The intonation of the first four lines has improved but the intonation of the rest of the piece still needs attention (Quadrant A). The triple stopping also shows improvement and the fluency of the piece has improved (Quadrant A, B). Semi-quaver passages and string crossings need to be practised in rhythms (Quadrant A, B, D). This was discussed during lesson. The ritardando before the A major section was discussed (Quadrant A, B, C, D). Due to the fact that the technical difficulties have

not been cleared yet (Quadrant A, B), time has not been spent on interpreting the piece (Quadrant C, D). She was asked to prepare the piece for a play-through with the piano during lesson next week (Quadrant A, B, C, D).

Term 1 week 7 (given 12/03/2008)

Scales: Continue practising the scales listed under “week 6”, with the addition of F major, melodic and harmonic minors and major and minor arpeggios (2 octaves).

1. Practise F major and minors using the method listed under “week 1”. Arpeggios should also be practised in the same way as the 3 octave arpeggios remembering, however, to slur 3 and 6 notes per bow. (Quadrant A, B, C, D)
2. You have been working on the speed of the 3 octave scales. Have you been successful? Has your intonation suffered? (Quadrant A, C)
3. Would you be able to apply the same method used for the 3 octave scales to achieve speed on the chromatic and dominant 7th scales? We will discuss the method you applied at next week’s lesson. Jot down the metronome markings you used while practising. (Quadrant A, B, C, D)
4. Did you listen to the quality of your sound while practising scales? Always or only sometimes? Are you satisfied with the quality of your sound? What can you do to improve it? (Quadrant A, C, D)

Study no. 17 - Kayser

1. Did you remember to practise the shifts separately? (Quadrant A, B, D)
2. Did you practise one phrase at a time? (Quadrant A, B, D)
3. If the answers to the above questions were “no”, ask the learner whether they can give you reasons why it should be done that way. (Quadrant A)
4. Make sure the articulation is strictly as marked in part. (Quadrant A, B, C)
5. Give the learner a metronome marking for the study as this will help for rhythmic inconsistencies. (Quadrant A, B, C)

Tambourin - Grétry

1. Each phrase contains a question and an answer. Play a game where the teacher plays the question part of the phrase and the learner replies by playing the answer. This should occur in strict time to ensure that the piece maintains its flow. (Quadrant A, B, C, D)
2. The learner now repeats the piece on his/her own and keeps the question/answer principle in mind. (Quadrant A, B, C, D)
3. When performing this piece, do you think that knowledge of the above would enable you to perform the piece in such a way that your listeners will understand it better? Why? (Quadrant A, D)

First movement from Sonatina no. 6 – Telemann

1. Have you practised this piece with a metronome yet? Choose a metronome marking that will indicate the performance tempo of the piece. (Quadrant A, B, C, D)
2. What does the Italian word Vivace mean? (Quadrant A, B)
3. Do you know which notes to lead to in each phrase? Have you marked them? (Quadrant C, D)
4. Are changes in dynamic levels audible? Do you vary your bow length, bow speed and weight of the bow? (Quadrant A, C, D)
5. Polish the piece for a play-through with the piano during lesson next week. (Quadrant A, B, C, D)

Melody on the G-string – Rachmaninoff

1. Do you think that you are succeeding in changing the colour of your sound to match the different moods of the piece? What can you do to improve this? (Quadrant A, C, D)
2. Have you practised this piece with a metronome yet? Why not? Did you notice that there are a number of tempo changes in the piece? Will these tempo changes help to express the different moods of the piece better? In what way? (Quadrant A, B, C, D)
3. Mark the climax notes in each phrase. (Quadrant A, B, C, D)

Second movement from Sonata in G minor – Vivaldi

1. Continue learning notes. Mark the phrases of the section that you are learning and pay special attention to shifts and choice of bowing. (Quadrant A, B, D)

Feedback on week 7

Learner (20/03/2008)

No feedback was received for homework done this week.

Teacher (20/03/2008)

During lesson, Learner A played the Vivaldi, Telemann, Grétry and part of the Rachmaninoff with the piano. There was a marked improvement in her intonation when she played with the piano. She also projected her sound better than before. It seems that she prefers playing with the piano than playing on her own. Her mood was also far more up-beat than before. This, however, could be due to the fact that the schools closed for the Easter holiday today.

Second movement from Sonata in G minor – Vivaldi: Intonation was better than last week probably because she played with the piano (Quadrant A). She is still in the process of learning the notes of the piece (Quadrant A, B). Learner A practised the difficult semi-quaver passages using rhythms of 4 (Quadrant A, B, D). Shifts still pose a problem (Quadrant A, B) in places as does the section in second position (Quadrant A, B).

First movement from Sonatina no. 6 – Telemann: A few tempo inconsistencies occurred with the arrival of the faster passages (Quadrant C). It did not seem as though she had noticed this when she had practised. Even when playing this piece with the piano, there were intonation inaccuracies (Quadrant A). Articulation and dynamics could also be used more effectively in order to make the piece come alive (Quadrant A, B, C, D).

Tambourin – Grétry: The first 16 bars were good. There are still, however, too many places where the notes are not comfortable yet or where technical difficulties obstruct the flow of the music (Quadrant A, B). Ways in which the technically difficult sections can be practised were discussed during lesson (Quadrant A, B, D). Ritardando's and the tempo change at the "Con fuoco" section were also discussed (Quadrant A, C, D).

Melody on the G-string – Rachmaninoff: Intonation posed a major problem when playing this piece (Quadrant A). Shifts were also not intonated accurately (Quadrant A). When playing with the piano, she often cut the value of tied notes, thus making it difficult to play together (Quadrant A).

During lesson, no reference was made to the exercises that she was given for homework, as it seems as though she has become frustrated with the procedure. A change is necessary in the way her homework is presented and structured. An attempt to correct this will be made next term.

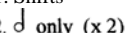
Learner B

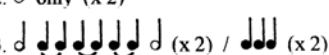
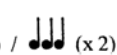
Term 1 week 1 (given 24/01/2008)

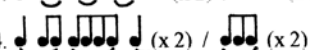

Scales: A major, melodic and harmonic minors, major and minor arpeggios (3 octaves).

1. Firstly practise the harmonic minor scale, then the melodic minor scale and lastly the major scale. Practise arpeggios last. (Quadrant B)
2. Practise the octaves of the scale in the following order:
 1. Middle octave
 2. Top octave
 3. Bottom octave
 (Quadrant B)

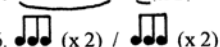

3. Practise each octave as follows:
 1. Shifts

2.  only (x 2)

3.  (x 2) /  (x 2)

4.  (x 2) /  (x 2)

5.  (x 2)

6.  (x 2) /  (x 2)
(Quadrant A, B, C, D)

4. Why do you practise scales? (Quadrant A, D)
5. Do you agree with the method used to practise this scale? If not, how would you practise scales? Give reason/reasons for your answer. (Quadrant A, D)

Study no. 5 – Kayser

1. Is there a reason why you practise A major scale before practising your study, which is also in A major? Explain. (Quadrant A, D)
2. Mark the phrases in your part. Decide on the sign or symbol you would like to use to indicate the ends of the phrases. Can you highlight these signs/symbols? (Quadrant A, B, D)
3. How many bars generally make up one phrase? (Quadrant A, D)
4. Certain phrases are repeated. Highlight repeated phrases using the same colour to represent the same theme. (Quadrants A, B, D)
5. You can now start learning the notes of the study remembering to practise one phrase at a time. (Quadrants A, B, C)

Allegro from Sonata in D – Händel

1. Who was Händel? During which period did he live? Do some research and find some unusual, comical or interesting fact about him. (Quadrant A, D)
2. Mark the phrases in your part. Use a sign or symbol of your choice to indicate where the phrases end. Feel free to use different colours if you so please. (Quadrant A, B, D)
3. Circle all notes involving shifts with a red pen. (Quadrant A, B, D)
4. Start learning the notes of the piece by practising one phrase at a time remembering to practise the shifts separately first. (Quadrant A, B, C, D)

Chanson de nuit – Elgar

1. What does Chanson de nuit mean? (Quadrant A)
2. Mark the phrases in your part. (Quadrant A, B, D)
3. Mark all shifts involving the same finger in red.
Mark all shifts from a lower to a higher finger in green.
Mark all shifts from a higher to a lower finger in blue. (Quadrant A, B, D)
4. Practise one phrase at a time remembering to practise the shifts separately first. (Quadrant A, B, C, D)

Youngster's Dance – Szélenyi

1. Mark the phrases in your part using the method normally used in piano music. Use a colour to mark those phrases that are repeated. Use one colour per phrase. (Quadrant A, B, D)
2. Clap the rhythm of the piece against someone clapping in quaver beats throughout. (Quadrant A, B, C, D)
3. Clap quaver beats throughout but emphasise the beats that you play. (Quadrant A, B, C, D)
4. Practise one phrase at a time paying special attention to the articulation. (Quadrant A, B, C, D)

Feedback on week 1

Learner (received 06/02/2008)

Learner B had not completed and covered week 1's exercises sufficiently and was asked to repeat week 1's homework, which she then gave feedback on and handed in on the 6th of February.

Scales: "It helped to practise the scales by first playing the middle octave, then the top octave etc. because I could concentrate better on the shifts." (Quadrant A, B, C, D)

Kayser: "Practising one phrase at a time helped a lot with the rhythm." (Quadrant A, B)

Elgar: "I wouldn't normally practise shifts first (separately) but by doing so it helped a lot with the flow." (Quadrant A, B)

Teacher (30/01/2008)

On the 24th of January, Learner B received a copy of the exercises to be covered during the week. She only managed to practise three times this week. She seems more enthusiastic and focussed and works hard during lessons to correct mistakes overlooked while practising. She repeats scales or difficult parts in pieces until she masters them. Although she did not always understand how to complete the exercises, she seemed more goal-oriented than usual. The exercises and what was expected from her as feedback was explained in detail. All misunderstandings are hopefully cleared. Week 1's homework will be repeated as there were too many incomplete tasks.

Scales: She only practised A major and A major arpeggio as she was unable to remember the melodic minor scale (Quadrant A, B, C). The intonation and fluency of the scale has improved. Shifts need to be legato. She misunderstood the practising method and was therefore, requested to repeat week 1's scale homework. **06/02/2008** Learner B seemed very positive about the benefits of practising scales as well as the method used. She felt that she had benefited from this (Quadrant A, B, C, D). Intonation has improved (Quadrant A).

Study no. 5 – Kayser: The study was played confidently and musically and flowed well. Phrases were generally well phrased and shaped when taking into consideration that she only started learning notes this week (Quadrant C, D). She had found it useful to repeat a phrase at a time in order to establish the finger patterns (Quadrant A, B). Phrases still need to be marked for homework. **06/02/2008** Did not cover this during lesson.

Allegro from Sonata in D – Händel: It seemed as though the research that she did on Händel was a meaningful experience for her as she communicated the information very enthusiastically (Quadrant A, B, C). The notes were well prepared although intonation needs attention (Quadrant A, B, C). Phrases need to be marked for homework. **06/02/2008** Learner B had marked the phrases correctly even though she was uncertain in places (Quadrant A, B, D). Intonation has improved (Quadrant A). She already plays with a fair amount of phrasing and musicality (Quadrant C, D).


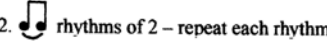
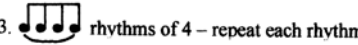
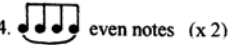

Chanson de nuit – Elgar: Rhythm needs attention. She had not completed the required exercises. Will need to do this for homework. **06/02/2008** Shifting, intonation and rhythm has improved (Quadrant A, B). She did research on the meaning of the title (Quadrant A, B). Quality of sound in the higher positions on the G string need attention.

Ensemble: Her sight-reading is good and this enables her to read new music with comfort (Quadrant A, B). Her rhythmical weakness is less apparent as she listens to the other first violins and follows them when she is insecure (Quadrant A, B, C). She played with musical abandon during the string ensemble rehearsal this week and was even able to add dynamics and musicality to the music being read (Quadrant C, D). She expresses herself well not only through her music but also in the way that she uses her body when playing (Quadrant C). Learner B is not embarrassed to play out and enjoys the experience (Quadrant D). She leads the ensemble with confidence and musicality (Quadrant C, D). Socially she interacts well with the other members of the ensemble (Quadrant C). Ensemble playing is truly a whole-brain experience for her.

Term 1 week 2 (given 06/02/2008)

Scales: A major, melodic and harmonic minors, major and minor arpeggios (3 octaves); chromatic scale starting on B (2 octaves).

1. Continue practising the 3 octave scales as indicated last week. (Quadrant A, B, C, D)
2. Practise the second octave of the chromatic scale first using the following method:

1.  etc. (x 2)
2.  rhythms of 2 – repeat each rhythm
3.  rhythms of 4 – repeat each rhythm
4.  even notes (x 2)
5.  (x2)

(Quadrant A, B, C, D)

**Repeat the procedure for the bottom octave.

3. What is the purpose of practising the chromatic scale in rhythms? (Quadrant A, B, D)
4. Do you feel that you have benefited from practising in rhythms? Give a reason for your answer. (Quadrant A, B, D)

Study no. 5 - Kayser

1. What is Rondo-form? (Quadrant A)

2. This study is in Rondo-form. Mark the different sections in your part by using capital letters to represent the different themes. Always use a pencil. (Quadrant A, B, D)
3. What is a coda? (Quadrant A)
4. Does this study have a coda? (Quadrant A, B, D)
5. If your answer to question 3. was "yes", please indicate on your part where it starts. (Quadrant A, B, D)
6. Did your marking of the phrases help you to understand the piece better when you practised it? Explain. (Quadrant A, B, D)
7. Do you think it will help you play the study more musically? Why? (Quadrant A, C, D)
8. Practise the study, one phrase at a time, and pay close attention to intonation, shifts and rhythm. (Quadrant A, B, C, D)

Allegro from Sonata in D – Händel

1. What is binary form? (Quadrant A)
2. Is this piece in binary form? If so, can you indicate on your part where the A section and the B section is? Use capital letters to indicate this. (Quadrant A, B, D)
3. In which key is the A section? Play the first phrase. (Quadrant A, B, C, D)
4. In which key is the B section? Play the first phrase. (Quadrant A, B, C, D)
5. Did you pay attention to intonation and quality of sound while you practised? What kind of sound would you like to make? Do you know how to achieve this? (Quadrant A, B, C, D)

Youngster's Dance – Szelényi

1. Did the articulation help you with the rhythm of the piece? Explain. (Quadrant A, B, D)
2. How do you feel when you play this piece? Why do you feel this way? What makes you feel like that? (Quadrant A, C, D)
3. Do you think that your sound matches the mood that you are trying to achieve? What can you do to improve this? (Quadrant A, C, D)
4. Look up the meaning of all terms used in the piece. (Quadrant A, B)

Chanson de nuit – Elgar

1. Do some research and find some unusual or interesting fact about Elgar. (Quadrant A, D)
2. What do you think are the composer's intentions of requiring such a large section of the piece to be played on the G-string? (Quadrant A, D)
3. What are the aspects that you pay close attention to while learning the notes? Do you feel that you have achieved what you had in mind? (Quadrant A, B, C, D)

Feedback on week 2

Learner (18/02/2008)

Scales: Learner B experienced all the exercises linked to the scales as acceptable. (Quadrant A, B, C, D)

Study no. 5 – Kayser: Learner B liked the homework exercises she had to do for the study. "I enjoyed learning or being more aware of the structure of the piece i.e. the form, coda etc." (Quadrant A, B)

Allegro from Sonata in D – Händel: She liked doing the exercises linked to this piece. (Quadrant A, B, C, D)

Chanson de nuit – Elgar: Learner B indicated that she liked the homework exercises (Quadrant A, B, C, D). "I haven't yet totally got the intonation right so I wasn't able to focus on the quality of the sound etc. (no. 3). (Quadrant C, D)

Teacher (13/02/2008)

Learner B is very unsure of herself and feels the need for guidance. She was uncertain of the way in which she had to give feedback on the exercises given and failed to hand in any feedback. She did, however, complete most of the exercises. She appeared to be keen to do it correctly for homework and willingly said that she would complete feedback for the old and the new week's homework.

Youngster's Dance – Szelényi: Rhythm posed a problem initially but was quickly corrected after errors were pointed out (Quadrant A, B). The articulation was good and only a few intonation errors occurred (Quadrant A, B). She found that the articulation did help her with the rhythm of the piece (Quadrant A, B). Although notes are still fairly new, she plays with emotional involvement and musical sensitivity (Quadrant C, D). Her sound and use of vibrato also adds to making the piece sound expressive (Quadrant C, D).

Allegro from Sonata in D – Händel: Rhythmical errors from the previous week were almost all corrected (Quadrant A, B). A few difficult passages for intonation still need attention (Quadrant A). Trills pose a problem (Quadrant A, B). She had done some research on binary form and was able to explain what binary form is and where the different sections begin. She also had no problem with identifying the key of each section (Quadrant A, B). Learner B already plays with a fair amount of phrasing and is generally expressive with regard to her quality of sound and use of vibrato (Quadrant C, D).

Chanson de nuit – Elgar: Intonation, shifting, rhythm and bowing still need a considerable amount of attention (Quadrant A, B). She is aware of the reasons for playing certain sections of the piece on the G-string (Quadrant A, B, C, D).

Ensemble: This week most of the rehearsal time was spent sight-reading new pieces (Quadrant A, B) and rehearsing old pieces for the sake of new members (Quadrant A, B, C, D). Learner B enjoys making music, quickly learning new pieces and playing them up to speed (Quadrant C, D). She dislikes having to repeat sections over and over and seems to lose concentration and focus (Quadrant B). This week's ensemble rehearsal was a trying experience for her and it did not seem as though she enjoyed it very much.

Term 1 week 3 (given 13/02/2008)

Scales: Consolidate scales learnt during the past two weeks. (Quadrant A, B, C, D)

1. Do you practise scales every time you practice? If not, why not? (Quadrant A, D)
2. Have you found the different practising methods useful? Explain. (Quadrant A, D)

3. Do you think that the intonation of your scales has improved? Give a reason/reasons for your answer. (Quadrant A, D)
4. How do you feel when you practise scales? If you linked your sound to an emotion, do you think it would help to improve the quality of your sound? In what way would it help? If you have not tried this yet, focus on this while practising scales this week. (Quadrant A, B, C, D)

Study no. 5 - Kayser

1. Now that you know the notes of the study, start adding dynamics. Try the dynamics that are marked in the part but if there are sections where you feel that musically you would like to change or add dynamic indications, feel free to do so. Your reasons for these changes, however, need to be musically justifiable. (Quadrant A, B, C, D)
2. Even though this piece is a technical exercise, it should sound like music. Try to let the contour of the phrases guide you as to how each phrase should be shaped. Experiment with different possibilities. (Quadrant C, D)
3. Did you notice that certain notes are marked with accents? What are the technical factors involved in playing accents? (Quadrant A, B, D)
4. Imagine that you are telling someone a story while you are playing the study. Think of specific mental pictures or images that will help you to give meaning to a specific section, musically. (Quadrant C, D)
5. Can you tell me your story? (Quadrant A, B, D)
6. Prepare this study for performance to another learner during next week's lesson. (Quadrant A, B, C, D)

Allegro from Sonata in D – Händel

1. You now know that Händel was a Baroque composer. How would this knowledge affect the way in which you articulate the notes? What kind of bowing would you use? (Quadrant A, B)
2. Practise all semi-quaver passages in rhythms of 2 and 4. Always maintain the bowing as marked in the part. (Quadrant A, B, C, D)
3. Play all string crossings as double stops to ensure that they are in tune. (Quadrant A, B, C, D)
4. If you had to rename this piece, what would you call it or what title would you use? What is your reason for giving it that title or name? (Quadrant A, B, C, D)

Chanson de nuit – Elgar

1. During which period did Elgar live? What are the characteristics of music composed during this period? (Quadrant A)
2. You have done some research on the meaning of the title of this piece. What is the tone of the piece, in other words, what is the mood that you are trying to set? (Quadrant A, B, C, D)
3. How do you feel when you play this piece? (Quadrant C, D)
4. Are there aspects in the music that make you feel this way? (Quadrant A, C, D)
5. Are you able to convey these emotions through your music? How do you achieve this? (Quadrant A, B, D)
6. What do you think were the composer's intentions? (Quadrant C, D)
7. Work on the emotional aspects of the piece this week. (Quadrant C, D)

Youngster's Dance – Szelényi

1. Add dynamics. Make sure that the dynamics are clearly audible. How will you ensure this? (Quadrant A, B, C, D)
2. If there are sections in the piece where you would like to add or change dynamic indications feel free to do so. Make sure, however, that these changes are musically justifiable. We will discuss these changes during next week's lesson. (Quadrant A, B, C, D)
3. What is the name of the bowing that is used when notes have lines above/below them? Can you demonstrate this bowing on your violin? (Quadrant A, B, C, D)
4. What is the name of the bowing that is used when notes have dots above/below them? Can you demonstrate how this is done on your violin? (Quadrant A, B, C, D)
5. What kind of bowing is used in bars 15-18? Can you demonstrate this bowing on your violin? (Quadrant A, B, C, D)

Feedback on week 3

(20/02/2008) Learner B experienced a very busy week academically and was, therefore, unable to practise sufficiently. She was asked to repeat week 3's homework exercises.

Learner (received 28/02/2008)

Scales: Learner B finds the different methods used to practise the scales, useful. She did not link the sound to an emotion but thinks that it would probably help to do so.

Study no. 5 – Kayser: "I struggled to think of a story whilst playing the piece." Learner B disliked this exercise (Quadrant C, D). "The phrasing and rhythm helped me interpret the piece (Quadrant A, C, D). I preferred to practise the study in A major than practising the scale (Quadrant C, D). I found it easier to practise the study in rhythms as it made accidentals and intervals easier to learn than when played as printed." (Quadrant A, B, D)

Chanson de nuit – Elgar: She finds it difficult to play softly (Quadrant A, B). Learner B did some work on the dynamics (Quadrant C, D) but is as yet unable to work on the colour of the sound due to technical difficulties (Quadrant C, D).

Teacher (28/02/2008)

Scales: Her intonation and shifts have improved (Quadrant A, B). She experienced problems with the notes of the harmonic minor scale (Quadrant A, B). She should read the notation when practising this week (Quadrant A, B, D).

Study no. 5 – Kayser: Intonation has improved although she sometimes still plays too high in places (Quadrant A). Learner B needs to make bigger contrasts in the dynamics (Quadrant A, B). Incorrectly marked phrasing was discussed (Quadrant A, B). She was asked to prepare the study for a final play-through during lesson next week (Quadrant A, B, C, D).

Chanson de nuit – Elgar: Intonation remains a challenge (Quadrant A). Fluency of notes and shifting still need attention (Quadrant A, B).

Allegro from Sonata in D – Händel: Explained how to practise semi-quavers in rhythms and string crossings as double stops (Quadrant A, B, D).

Term 1 week 4 (given 27/02/2008)

Scales: A, B flat majors, melodic and harmonic minors, major and minor arpeggios (3 octaves); chromatic scale on B (2 octaves).

1. Continue practising scales using the methods shown under week 1 and week 2. (Quadrant A, B, C, D)
2. What can you do to avoid making it sound as though there are bumps or accents on each note? In other words, how can you achieve a more even and flowing sound in your scales? (Quadrant A, C, D)
3. What kind of sound quality are we looking for when playing scales? (Quadrant A, C, D)
4. Can you describe the sound by linking it to an emotion or mood? (Quadrant C, D)
5. To improve the quality of your sound, think of that emotion or mood. Now try and make the violin's sound express what you feel inside. (Quadrant C, D)
6. What can be done technically, in order to achieve the sound you want? (e.g. bowing closer to or further from the bridge, using a heavier or lighter bow, the amount of bow used, playing with the bow hair flat on the string or slanted etc. (Quadrant A)

Study no. 5 - Kayser

1. Focus on making the study sound musical. Finish study if goal has been achieved. You will give the learner having lesson after you a performance of the study. You will first tell the story or describe the images that you are trying to convey, verbally. The other learner will judge whether he/she thought the performance was successful. (Quadrant A, B, C, D)

Allegro from Sonata in D – Händel

1. Add dynamics to the piece. If there are places where you would like to add or change the dynamic indications feel free to do so but remember that these changes must be musically justifiable. (Quadrant A, B, C, D)
2. Play the question/answer game with the learner. The learner plays the question part of the phrase and the teacher plays the answer. This question and answer should follow each other in strict time. All dynamic indications should be adhered to. (Quadrant A, B, C, D)
3. The learner can now repeat the piece on his/her own, keeping the question/answer principle in mind. (Quadrant A, B, C, D)
4. Did this game make the phrasing of the piece clearer? Did it help you to understand the piece better? In what way? (Quadrant A, D)

Youngster's Dance – Szelényi

1. Have you paid any attention to bow division while playing? Should you use full bows all the time? Are there notes that are played in a certain part of the bow only? Explain. (Quadrant A, B, C, D)
2. Imagine that you are telling someone a story. Write down key words at certain points in the music to remind you of the mood or quality of sound that you are trying to achieve. (Quadrant A, B, C, D)
3. Can you tell me your story? (Quadrant A, B, D)

Chanson de nuit – Elgar

1. Practise a phrase at a time and add the phrasing and dynamics. (Quadrant A, B, C, D)
2. Does the colour of your sound match the dynamic indications and mood of the different sections in the piece? If not, what can you do to improve this? (Quadrant A, B, C, D)
3. Have you paid attention to the tempo indications? If not, add these. (Quadrant A, B, C, D)

Feedback on week 4

Learner (received 07/03/2008)

Scales: "I still find it hard to slur scales (Quadrant A, B). I don't always get time to practise as shown in week 1."

Allegro from Sonata in D – Händel: "I liked the teacher/learner game because it's easier to play the dynamics without it becoming boring (Quadrant A, B, C, D)."

Youngster's Dance – Szelényi: "I enjoy playing Youngster's Dance because it's very lively (Quadrant C, D), I don't enjoy thinking of a story though (Quadrant C, D)."

Chanson de nuit – Elgar: "Still working on the mood (Quadrant C, D) but I like it because the piece is different to what I'd normally play."

Teacher (07/03/2008)

During lesson Learner B played a quick study and a scale test as she takes music as a subject and progress marks were required. She achieved 60% in her scales and 75% in her quick study.

Scales: Learner B struggles with the concept of slurring scales (Quadrant A, B). This is probably largely due to the fact that she does not practise this enough. She also admits that she does not really practise scales, as she does not like them (Quadrant C, D). When she does practise scales she does not always follow all the steps listed under week 1, as her practising time is limited. The method needs to be revised.

Allegro from Sonata in D – Händel: Dynamics were audible (Quadrant A, B, C). Rhythmical errors still occurred in places (Quadrant A, B). Fluency needs attention (Quadrant A, B, C, D). The question/answer game would make more sense once she can play the piece fluently.





Chanson de nuit – Elgar: Intonation and rhythm is still a problem (Quadrant A, B). She added dynamics to the sections that she knew well (Quadrant A, B, C, D). Learner B learnt notes up to the end of the piece (Quadrant A, B).

Ensemble: During ensemble this week old pieces were revised and new music rehearsed (Quadrant A, B, C, D). Learner B usually rushes when playing fast pieces and because she leads the ensemble the other members often end up following her. This tendency has, however, greatly improved and she applies herself to following the beat in the sections where this normally occurs (Quadrant A, B). Playing with expression and adding dynamics comes naturally to her and she seems to enjoy making music with others (Quadrant C, D).

Term 1 week 5 (given 05/03/2008)

Scales: Continue practising the scales listed under “Week 4”, with the addition of the dominant 7th of E flat major (2 octaves).

Practise the dominant 7th, one octave at a time, as follows:

1.  (x 2)
2.  (x 2)
- rhythms of 2
3.  (x 2)
4.  (x 2)

(Quadrant A, B, C, D)

1. Repeat all the steps listed under no. 1 but this time practising both octaves at the same time. (Quadrant A, B, C)
2. While practising scales this week, did you pay more attention to the quality of your sound? (Quadrant C, D)
3. Do you notice an improvement? (Quadrant A)
4. Did you think of a feeling or visualise an image in order to achieve the desired sound? Explain. (Quadrant A, C, D)
5. Were you able to achieve the sound that your ear asked for? (Quadrant A)
6. Which aspects of your scales do you think still need greater care? (Quadrant A)

Study no. 24 – Kayser

1. Mark the phrases. (Quadrant A, B, D)
2. In which key are the first two bars? Can you play them? (Quadrant A, B, C, D)
3. Is there a coda? If so, mark on your part where it starts. Can you play the coda? (Quadrant A, B, C, D)
4. Circle all notes involving shifts with a red pen. (Quadrant A, B, D)
5. Learn the notes by practising one phrase at a time. Remember to practise the shifts first. (Quadrant A, B, C, D)
6. Practise the double stops in broken steps. (Quadrant A, B, C, D)

Allegro from Sonata in D – Händel

1. Are you able to play the piece through fluently? If not, do you know how to practise the technically difficult sections? (Quadrant A, B)
2. Have you mastered the sections that are difficult for intonation? If not, do you know how to practise these sections? (Quadrant A, B)
3. Have you remembered to follow all dynamic indications? Are these clearly audible? If not, what can you do to improve this? (Quadrant A, B, C)
4. Have you paid attention to the phrasing? Are you shaping the phrases musically so as to help the listener understand the piece more easily? (Quadrant C, D)
5. What is the mood or feelings that you are trying to convey? Does the mood change at all? Where? (Quadrant A, B, C, D)
6. Prepare this piece for a play-through with the piano during lesson next week. (Quadrant A, B, C, D)

Youngster's Dance – Szélenyi

1. During the past few weeks you have focused on the dynamics, articulation and bow division of this piece. You have also looked up the meaning of all terms used. Consolidate these and also add all tempo indications? (Quadrant A, B, C, D)
2. There are a number of commas marked. What do these indicate? Are you able to achieve this? (Quadrant A, B, D)
3. How do you feel when you play this piece? Are you able to convey these feelings through your playing? If not, what can you do to improve this? (Quadrant A, B, C, D)
4. Polish this piece for a play-through with the piano during next week's lesson. (Quadrant A, B, C, D)

Chanson de nuit – Elgar

1. Have you mastered all the difficult shifts? Do you still practise these separately? Have you cleared all intonation difficulties? (Quadrant A, B)
2. What does the word “portamento” mean? Are there places in the piece when you would make use of this? (Quadrant A, B)
3. Are you following the bowing as marked in the part? (Quadrant A, B)
4. Are you counting all the time while playing? Is the rhythm correct? If not, have you marked in the counting at these difficult spots? (Quadrant A, B, D)
5. Are the dynamics audible? Do the dynamic indications help with the phrasing? (Quadrant A, B, C, D)

- What is the mood of this piece? Does it change at all? Are you able to convincingly express these changes through your music? (Quadrant A, B, C, D)

Feedback from week 5

Learner

No feedback received

Teacher (12/03/2008)

The majority of the lesson time this week was spent on correcting Learner B's faulty bow grip (Quadrant A, C, D). She needs to use spiccato bowing in one of the ensemble pieces and in her study. This she is unable to do due to a very tense bow grip. Her attitude has obviously changed as previously she refused to co-operate when the issue was addressed but she co-operated extremely well during lesson and even mastered the correct bow grip by the end of the lesson (Quadrant C, D).

Study no. 24 – Kayser: For homework, Learner B has to practise the study playing each note 3 times using detaché bowing. The reason for using detaché bowing and not spiccato is that she first needs to become comfortable with the new bow grip. During lesson she played through the study playing each note 3 times while focussing on the bow grip (Quadrant A, B, C).

Youngster's Dance – Szelényi: The rhythm and articulation need attention (Quadrant A, B). Intonation tends to sharp (Quadrant A). She seems to know the notes but needs to work on polishing the piece (Quadrant A, B, C, D) and adding dynamics (Quadrant C, D).

Term 1 week 6 (given 12/03/2008)

Scales: A, B flat majors, melodic and harmonic minors, major and minor arpeggios (3 octaves); chromatic scale on B (2 octaves); dominant 7th in the key of E flat major (2 octaves).

- Begin to work on the speed of 3 octave scales (Quadrant A, B, C, D). Practise majors and minors:
 - Rhythms of 2 slurring 2 notes per bow
 - Rhythms of 4 slurring 4 notes per bow
 - Practise slurred pattern with metronome (Step 5. under Week 1). Start with a quaver beat equal to 69 on the metronome. Repeat this speed until comfortable. Repeat the process but this time at a faster tempo. See how fast learner can get scales during the week.
 - Practise separate bow pattern with a metronome (Step 6 under Week 1). Start with a crotchet beat equal to 48 on the metronome. Remember that you are playing in triplets; therefore, make sure that you play three notes per beat.
- Arpeggios should be practised in rhythms of 3, slurring 3 notes per bow. The arpeggios should also be practised with the metronome for speed. Start with a quaver beat equal to 80 on the metronome. Practise separate bows and slurred. Try a faster tempo. (Quadrant A, B, C)
- Think of leading to the top note of the scale or arpeggio (phrasing). This will help to get the scale faster and smoother. (Quadrant A, B, C)

Study no. 24 – Kayser

- Mark the phrases. (Quadrant A, B, D)
- Practise a phrase at a time repeating each note 3 times using rhythms of 3. (Quadrant A, B, C, D)
- Has repeating the notes 3 times and practising the notes in rhythms of 3 made it easier for you to learn the notes? If so, in what way? (Quadrant A, B)
- Highlight the sections that are repeated using one colour to represent one theme. (Quadrant A, B, D)
- Does this study have a specific form? (Quadrant A, B)

Allegro from Sonata in D – Händel

- Play the question/answer game with the learner. The learner plays the question part of the phrase and the teacher plays the answer. This question and answer should follow each other in strict time. All dynamic indications should be adhered to. (Quadrant A, B, C, D)
- The learner can now repeat the piece on his/her own, keeping the question/answer principle in mind. (Quadrant A, B, C, D)
- Did this game make the phrasing of the piece clearer? Did it help you to understand the piece better? In what way? (Quadrant A, D)

Youngster's Dance – Szelényi

- There are two different kinds of bowings used in this piece. Can you name them? (Quadrant A, B)
- Can you indicate where these bowings occur in the piece? Illustrate how each type of bowing is executed on the violin. (Quadrant A, B, C, D)
- What kind of mood are you trying to achieve in this piece? Are you successful in achieving this? If not, what can be done in order to achieve the desired mood? (Quadrant A, B, C, D)
- Have you tried thinking of a story that will help you play the piece better? If not, try to do so for homework. (Quadrant C, D)

Chanson de nuit – Elgar

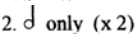







- Are you able to play the piece fluently? If not, do you practise the difficult sections separately? (Quadrant A, B)
- Are the dynamics clearly audible? If not, work at making obvious differences. What are the technical aspects involved in changing dynamics? Are you aware of these while you play? (Quadrant A, B, C, D)
- Are you able to obey all bowing indications as marked in the music? If there are sections where you experience difficulties, mark the bowing clearly. You can use a highlighter or coloured pen to do so. (Quadrant A, B, D)

- Are you able to change the colour of your sound in order to match the mood of the piece? Mark key words at the appropriate places that will remind you of the kind of sound you should try to achieve. (Quadrant A, B, C, D)

Learner C

Term 1 week 1 (given 17/01/2008)

Scales: A major, melodic and harmonic minors, major and minor arpeggios (3 octaves).

- Firstly practise the harmonic minor scale, then the melodic minor scale and lastly the major scale. Practise arpeggios last. (Quadrant B)
- Practise the octaves of the scale in the following order:
 - Middle octave
 - Top octave
 - Bottom octave (Quadrant B)
- Practise each octave as follows:
 - Shifts
 -  only (x 2)
 -  (x 2) /  (x 2)
 -  (x 2) /  (x 2)
 -  (x 2)
 -  (x 2) /  (x 2)



- Why do you practise scales? (Quadrant A, D)
- Do you agree with the method used to practise this scale? If not, how would you practise scales? Give a reason/reasons for your answer. (Quadrant A, D)

Study no. 22 – Mazas

- Is there a reason why you practise A major scale before practising your study, which is also in A major? Explain. (Quadrant A, D)
- Mark the phrases in your part. Decide on the sign or symbol you would like to use to indicate the ends of the phrases. Can you highlight these signs/symbols? (Quadrant A, B, D)
- How many bars generally make up one phrase? (Quadrant A, D)
- Certain phrases are repeated. Highlight repeated phrases using the same colour to represent the same theme. Use a number or symbol to distinguish between the first and second appearance of the same theme. (Quadrants A, B, D)
- You can now start learning the notes of the study remembering to practise one phrase at a time. (Quadrants A, B, C)

Allegro from Sonata in E – Händel

- Mark the phrases in your part. (Quadrant A, B, D)
- Find out for homework what a sonata is and who Händel was. (Quadrant A)
- Circle all the notes involving shifts. (Quadrant A, B, D)
- What is binary form? Is this movement in binary form? If so, can you indicate on your part where the different sections start. Use a sign or symbol of your choice. (Quadrant A, B, D)
- Learn the notes of the piece by practising one phrase at a time. Always practise shifts separately first. (Quadrant A, B, C, D)

Allegro risoluto from Sonatina Op. 100 – Dvořák

- Mark the phrases in your part using a symbol of your choice. How many bars generally make up one phrase? (Quadrant A, B, D)
- What is a Sonatina? (Quadrant A)
- Do some research on Dvořák and find some unusual, comical or interesting fact about him. (Quadrant A, D)
- Learn the notes of the piece by practising one phrase at a time. (Quadrant A, B, C, D)

Melody on the G-string – Rachmaninoff

- Mark the phrases in your part. (Quadrant A, B, D)
- Circle the notes involving changes of position. (Quadrant A, B, D)
- Use a red line to mark shifts involving the same finger.
- Use a green line to mark shifts from a lower to a higher finger.
- Use a blue line to mark shifts from a higher to a lower finger. (Quadrant A, B, D)
- Practise the piece in sections:
 - from the beginning to letter A,
 - from letter A to letter B,
 - from letter B to letter C,
 - from letter C to the end. (Quadrant A, B, C, D)

** Always practise one phrase at a time remembering to practise the shifts separately first.

**If you do not have enough time to practise the whole piece in one go, practise (a) and (b) one day and (c) and (d) the next.

7. Why do you think it is important to practise in phrases? (Quadrant A, D)

Feedback on week 1

Learner (received 24/01/2008)

Scales: "The scale was fairly easy to learn" (Quadrant A, B, C, D).

Pieces: "It was nice to have new pieces again except that they are very difficult, but I accept this as the pieces are now on grade 6 level. I like the melody of the Sonatina and I also like the study. The notes of the Adagio from Sonata in E by Händel, as well as Melody on the G-string, were rather hard to learn. When learning the notes of pieces, I rather practised a small section well" (Quadrant A, B, C, D)

Teacher (24/01/2008)

On the 17th of January, Learner C received a printed copy of the exercises to be covered during week 1. It was a busy week for Learner C and as a result she did not have much time to practise. Results were rather disappointing as it became apparent that Learner C did not follow instructions as indicated on her homework sheets. She misunderstood some of the homework but this was cleared during the lesson. This week her feedback consisted of comments about the pieces themselves. For next week's lesson she was asked to focus on what she liked and disliked about the exercises given. Next week's feedback would give a better reflection as to how she perceived and experienced the exercises.

Scales: Learner C did not experience any problems with regard to the method used (Quadrant A, B). She also understands that practising the scale will help her with the intonation of the study (Quadrant A, B, C). The intonation of A major ascending was unreliable at the shifts (Quadrant C). The descending scale was in tune and provided no difficulties (Quadrant A, B, C). She had forgotten the fingering of the arpeggio (Quadrant A, B). This was cleared during lesson. Sound production and posture was good (Quadrant A, C). Bow grip sometimes poses a problem (Quadrant A).

Study no. 22 – Mazas: She marked the phrases of the section that she learnt this week (Quadrant A, B, D). Intonation was unreliable (Quadrant C). All string crossings will be practised as double-stops this week to remedy the intonation (Quadrant A, B, C). She had practised the study using portato bowing but we changed this to détaché bowing as the study will eventually be played at a faster tempo (Quadrant A, B, C).






Adagio from Sonata in E – Händel: She was supposed to practise the Allegro and had failed to follow instructions carefully (Quadrant B). The notes of the Adagio were very hard for her due to the D sharp being played by a low first finger (Quadrant A, B). This was cleared during lesson. Learner C will start learning the notes of the Allegro as well for homework.

Allegro risoluto from Sonatina Op. 100 – Dvořák: The marking of phrases were incomplete (Quadrant B, D). The phrases that were marked were correct (Quadrant B, D). Rhythmical errors occurred (Quadrant A). Learner C does not adhere strictly to bowing indications (Quadrant A avoided and D favoured). Intonation was too high in a number of places (Quadrant C).

Term 1 week 2 (given 24/01/2008)

Scales: A major, melodic and harmonic minors, major and minor arpeggios (3 octaves); chromatic scale starting on B (2 octaves).

1. Continue practising the 3 octave scales as indicated last week. (Quadrant A, B, C, D)
2. Practise the second octave of the chromatic scale first using the following method:

1.  etc. (x 2)
2.  rhythms of 2 – repeat each rhythm
3.  rhythms of 4 – repeat each rhythm
4.  even notes (x 2)
5.  (x2)

(Quadrant A, B, C, D)

**Repeat the procedure for the bottom octave.

3. What is the purpose of practising the chromatic scale in rhythms? (Quadrant A, B, D)
4. Do you feel that you have benefited from practising in rhythms? Give a reason for your answer. (Quadrant A, B, D)

Allegro risoluto from Sonatina Op. 100 – Dvořák

1. In this piece the piano is just as important as the violin. Indicate, on your part, where you have the melody and when you are accompanying. Indicate this by using markings of your choice. Play each phrase on the violin before deciding whether it is a melody line or merely accompaniment. (Quadrant A, B, C, D)
2. A wide variety of tonal colours and intensity of vibrato is needed for this piece. It will be necessary to practise a vibrato exercise. (Quadrant A, B, C)
3. Practise the triplets on the second page in rhythms of 3. (Quadrant A, B, C, D)

Melody on the G-string – Rachmaninoff

1. Mark the different sections in pencil using capital letters, for example, A, B etc. (Quadrant A, B, D)
2. What is the form of this piece? (Quadrant A, B, D)
3. Practise in phrases and concentrate on intonation, shifts and quality of sound. (Quadrant A, B, C, D)
4. Did you remember to count while playing? In which note value are you counting? (Quadrant A, B, C, D)

Feedback on week 2

Learner (received 30/01/2008)

Scales: "Practising the scale, as indicated on the paper, helped a great deal." (Quadrant A, B, C, D)

Pieces: "Practising the pieces in phrases also helps me to learn the notes of the pieces better and faster (Quadrant A, B). All the exercises work well (Quadrant A, B, C, D). I do not, however, like the sections where I need to do research (Quadrant A, B). The pieces, especially the fingerings, are rather difficult." (Quadrant A)

Teacher (30/01/2008)

Scales: Learner C had only practised the three octave scale as the fingering of the chromatic scale was unknown to her. She had used the practising method indicated and seemed to find it useful (Quadrant A, B, C, D). It would seem that the intonation has improved (Quadrant A). Smooth even left hand movement during shifts still need attention (Quadrant A).

Allegro risoluto from Sonatina Op. 100 – Dvořák: Learner C experienced problems with determining when the violin had the melody and when it accompanied the piano (Quadrant A, B, C, D). She was asked to practise with the piano when doing this exercise and to listen to how her part fitted in with the piano part (Quadrant A, B, C, D). She had not practised the second page yet and accordingly had not practised in rhythms yet. Intonation had improved (Quadrant A) but dotted quaver/semiquaver rhythm needs attention (Quadrant A).

Melody on the G-string – Rachmaninoff: Learner C had marked the shifts in colour, as requested, and did not find the colours distracting (Quadrant A, B, C, D). She had trouble determining the form of the piece and had marked sections incorrectly (Quadrant A, B, D). These difficulties were cleared during lesson (Quadrant A, B, D). Rhythm was good (Quadrant A). Shifting needs to be smoother (Quadrant A).

Study no. 22 – Mazas: Did not cover this in lesson this week.

Adagio and Allegro from Sonata in E – Händel: Did not cover this in lesson this week.

Term 1 week 3 (given 30/01/2008)

Scales: A, B flat majors, melodic and harmonic minors, major and minor arpeggios (3 octaves); chromatic scale starting on B (2 octaves).

1. Continue practising the 3 octave scales as indicated below week 1. (Quadrant A, B, C, D)
2. Practise the chromatic scale as indicated below week 2. (Quadrant A, B, C, D)
3. Do you practise scales every time you practice? If not, why not? (Quadrant A, D)
4. Have you found the different practising methods useful? Explain. (Quadrant A, B, D)
5. Do you think that the intonation of your scales has improved? Give a reason/reasons for your answer. (Quadrant A, D)
6. How do you feel when you practise scales? If you linked your sound to an emotion, do you think it would help to improve the quality of your sound? In what way would it help? If you have not tried this yet, focus on this while practising scales this week. (Quadrant A, B, C, D)

Study no. 22 – Mazas

1. What is a study? (Quadrant A)
2. Who was Mazas? (Quadrant A)
3. Practise a phrase at a time in rhythms of 3. Pay close attention to using your wrist to facilitate the string crossings. Remember the accents. (Quadrant A, B, D)

Allegro from Sonata in E – Händel

1. As part of your homework, you have established that this piece is in binary form (A B). What do the letters A and B represent? (Quadrant A, B)
2. In which key is the A section? Play the first phrase. (Quadrant A, B, C, D)
3. In which key is the B section? Play the first phrase. (Quadrant A, B, C, D)
4. Practise semi-quaver runs (upbeat to letter A, 8th bar after C and upbeat to letter D) in rhythms of 2 and 4. What are the benefits of practising these sections using rhythms? (Quadrant A, B, C, D)
5. Why is it necessary to pay special attention to not pitching intonation too high in this piece more so than in your other pieces? (Quadrant A, D)

Adagio from Sonata in E – Händel

1. Mark the phrases in your part using a sign or symbol of your choice to indicate where each phrase ends. Highlight these signs/symbols. (Quadrant A, B, D)
2. Circle all shifts with a red pen. (Quadrant A, B, D)
3. Learn the notes of the piece by practising one phrase at a time. Remember to practise the shifts first. (Quadrant A, B, C, D)

Melody on the G-string – Rachmaninoff

1. Find out what all the Italian terms in the piece mean. (Quadrant A, B)
2. During which period, in the history of music, did Rachmaninoff live? (Quadrant A)
3. What are the characteristics of music composed during this period? (Quadrant A)
4. How do you feel when playing this piece? Why do you feel this way? What makes you feel like that? (Quadrant A, B, C, D)

Feedback on week 3

Learner (received 07/02/2008)

Scales: "It was useful to practise the chromatic scale in rhythms as it helped with the fingering and intonation. When I played it after having practised it in rhythms, it was just so much easier."

Pieces: “It went better with the pieces this week. The study’s fingering, however, still remains difficult for me.”

Teacher (07/02/2008)

Scales: Scales were not covered during the lesson this week.

Study no. 22 – Mazas: The marking of the phrases was correct. She had practised the string crossings as double stops and had found that this had helped her intonation. She had trouble with some of the fingerings but this was cleared during lesson.

Adagio from Sonate in E – Händel: This movement had improved. She had paid careful attention to intonation and this had paid off.

Allegro from Sonate in E – Händel: Intonation was excellent. Her articulation was not in the Baroque style and this was corrected during lesson. She had practised an incorrect bowing in one place and a note error in another. This was corrected.

Allegro risoluto from Sonatina Op. 100 – Dvořák: She had a far better grasp of when the violin had the melody and when it accompanied the piano’s melody. She played the piece with the piano during lesson and was able to bring out the melody when the violin had the tune and back off when she was accompanying the piano. Intonation had improved greatly. Rhythmical errors from the previous week had also been corrected.

Learner C is working very well. She has grown to like the pieces, which was not the case when she originally started learning the notes. Good progress had been achieved with intonation, tone production and rhythm. She is fortunate in that her mother can accompany her and this offers her the opportunity of practising with the piano at least once a week. This has greatly improved the intonation, fluency and rhythm of the pieces. It also enables her to work on the interpretation of the pieces much sooner.

Term 1 week 4 (given 07/02/2008)

Scales: A, B flat majors, melodic and harmonic minors, major and minor arpeggios (3 octaves); chromatic scale on B (2 octaves).

1. Continue practising scales using the methods shown under week 1 and week 2. (Quadrant A, B, C, D)
2. What can you do to avoid making it sound as though there are bumps or accents on each note? In other words, how can you achieve a more even and flowing sound in your scales? (Quadrant A, C, D)
3. What kind of sound quality are we looking for when playing scales? (Quadrant A, C, D)
4. Can you describe the sound by linking it to an emotion or mood? (Quadrant C, D)
5. To improve the quality of your sound, think of that emotion or mood. Now try and make the violin’s sound express what you feel inside. (Quadrant C, D)
6. What can be done technically in order to achieve the sound you want? (e.g. bowing closer to or further from the bridge, using a heavier or lighter bow, the amount of bow used, playing with the bow hair flat on the string or slanted etc. (Quadrant A)

Study no. 22 – Mazas

1. Did you notice that certain notes are marked with accents? Why do you think is this so? (Quadrant A, B, D)
2. Even though this piece is a technical exercise, it should sound like music. Try to let the contour/shape of the phrases guide you as to how each phrase should be shaped. Experiment with different possibilities and settle for the best version. (Quadrant C, D)
3. Imagine that you are telling someone a story while you are playing the study. Think of specific mental pictures or images that will help you to give meaning to a specific section, musically. (Quadrant C, D)
4. Can you tell me your story? (Quadrant A, B, D)

Allegro from Sonata in E – Händel

1. Two different types of bowing are used in this piece. Can you name them? (Quadrant A, B)
2. Can you demonstrate each type of bowing on your violin? (Quadrant A, B, C, D)
3. This piece was composed during the Baroque era. How would this affect the articulation of the piece? (Quadrant A, B)
4. Start working on the dynamics and phrasing of the piece. Can you put a star above the climax notes? Make sure that you clearly lead to these notes when practising. (Quadrant A, B, C, D)
5. How do you feel when you play this piece? (Quadrant C, D)
6. Does the mood change at all? Where? Why does it change? (Quadrant A, B, C, D)

Adagio from Sonata in E – Händel

1. What kind of sound are you trying to achieve? Can you use an Italian word to describe the sound? (Quadrant A, D)
2. What do you technically need to do to achieve this sound? (Quadrant A, D)
3. Imagine that you are singing this piece. Take note of the places where you lead to (climax notes) and where you would breathe. (Quadrant A, B, C, D)
4. Has this helped you to play the piece better? In what way? (Quadrant A, D)

Allegro risoluto from Sonatina Op. 100 – Dvořák

1. Add all dynamic indications and phrasing. Make sure that both dynamics and phrasing are clearly audible. (Quadrant A, B, C, D)
2. Mark key words, which describe mental images that would help you to create the desired quality of sound, in the appropriate places. Work at achieving these tonal changes. (Quadrant A, B, C, D)

Feedback on week 4

Learner (received 14/02/2008)

Scales: Learner C liked the practising methods for the different scales (Quadrant A, B, C, D). She also liked linking the sound produced to an emotion or mood (Quadrant C, D). She graded the exercise that focused on the technicalities involved in achieving the desired sound as acceptable (Quadrant A, B).

Study no. 22 – Mazas: Learner C disliked the exercise that required her to think of a story that would enable her to interpret the study better (Quadrant C, D). Instead she saw the study as being a dance (Quadrant D).

Allegro from Sonata in E – Händel: The exercise involving the marking of climax notes and shaping the phrases accordingly, she found acceptable (Quadrant A, B, C, D). Learner C liked the exercises linked to the emotional content of the piece (Quadrant C, D).

Adagio from Sonata in E – Händel: Learner C disliked the first two exercises (Quadrant A, D) but liked the third one (Quadrant A, B, C, D).

Allegro risoluto from Sonatina Op. 100 – Dvořák: She graded both exercises as being acceptable.

Learner C's general comment was that she would rather practise small sections well than longer sections and not really know the notes (Quadrant A, B, D).

Teacher (14/02/2008)

Scales: Intonation of scales has improved (Quadrant A). She produces a rich, full sound that is generally even (Quadrant A, B, C). Shifts need to be legato (Quadrant A, B).

Melody on the G-string – Rachmaninoff: Shifts are generally in tune (Quadrant A). Intonation is generally focussed except where she mistook a semitone for a whole tone (Quadrant A). She does not also use the bowing as marked in the part (Quadrant D). As a homework exercise she would pay attention to the colour of her sound (Quadrant C, D).


Salut d'Amour – Elgar: This is an old exam piece from last year. Learner C was asked to perform it at a concert. During lesson she gave a performance of the piece together with the piano (Quadrant A, B, C, D). Although she plays with musicality and feeling it felt as though she was holding back. She will work on this for homework (Quadrant A, B, C, D).

Term 1 week 5 (given 14/02/2008)


Scales: Continue practising the scales listed under "Week 4", with the addition of the dominant 7th of E flat major (2 octaves).

Practise the dominant 7th, one octave at a time, as follows:

1.  (x 2)

2.  (x 2)

rhythms of 2

3.  (x 2)

4.  (x 2)

(Quadrant A, B, C,
D)

1. Repeat all the steps listed under no. 1 but this time practising both octaves at the same time. (Quadrant A, B, C)
2. While practising scales this week, did you pay more attention to the quality of your sound? (Quadrant C, D)
3. Do you notice an improvement? (Quadrant A)
4. Did you think of a feeling or visualise an image in order to achieve the desired sound? Explain. (Quadrant A, C, D)
5. Were you able to achieve the sound that your ear asked for? (Quadrant A)
6. Which aspects of your scales do you think still need greater care? (Quadrant A)

Study no. 22 – Mazas

1. Keep on learning the notes of the study, remembering to mark in the phrases. (Quadrant A, B, D)
2. Practise the study using rhythms of 3. Why do you think would this be necessary? What do rhythms help with? (Quadrant A, B, D)
3. Focus on making the parts of the study that you know well, sound musical. Play the piece as printed and let the harmonic progressions guide you with regard to dynamics and climax notes. Your copy of the study has no dynamic indications and you will, therefore, need to experiment with different possibilities and mark the version that you think most suitable into your part with a pencil. Your dynamic indications need to be musically justifiable. (Quadrant A, B, C, D)

Allegro risoluto from Sonatina Op. 100 – Dvořák

1. Are you changing the quality of the sound when you have the accompanying passages? (Quadrant A)
2. What are the technical factors involved in changing the sound? (Quadrant A, B, D)
3. Articulation and dynamic indications are very important in this piece. Why? (Quadrant A, B, D)
4. Think of the emotional content of the piece. How do you feel when you play a certain section? Mark key words that describe these feelings at appropriate places in the piece. (Quadrant A, B, C, D)

Allegro from Sonata in E – Händel

1. Play the question/answer game. The learner plays the question part of the phrase and the teacher plays the answer. The tempo should be maintained and care should be taken not to obstruct the flow of the piece. All dynamic indications should be adhered to. (Quadrant A, B, C, D)
2. Has this game helped you to understand the piece better? In what way? Keep the question/answer principle in mind this week as you practice. (Quadrant A, B, C, D)

Adagio from Sonata in E – Händel

1. Continue learning the notes up to the end of the piece. Remember to practise in phrases and to do difficult shifts separately first. (Quadrant A, B)
2. Work on the musicality of the section that you know well. Have you remembered to lead to the climax notes? It might be useful to mark these climax notes. (Quadrant C, D)
3. Are the dynamics clearly audible? What can you do to improve this? (Quadrant A, B, C, D)
4. Would visualising certain mental images help you to achieve the required sound? If so, could you mark key words in your part at the appropriate places? (Quadrant A, C, D)

Melody on the G-string – Rachmaninoff

1. What is the tonality of this piece? Major or minor? Play the first phrase if you are not sure. (Quadrant A, B, C)
2. Does it change at all? If so, where? (Quadrant A)
3. How does this affect the mood of the piece? (Quadrant A, C)
4. What do you think the composer's intentions were by indicating that the piece should be played on the G-string? (Quadrant A, C, D)
5. What does *con sordino* mean? What do you think did the composer intend by using this indication? (Quadrant A, B, D)

Feedback on week 5

Learner (received 21/02/2008)

Study no. 22 – Mazas: Learner C disliked learning the notes and marking in the phrases (Quadrant A, B, D). The exercise involving practising the study in rhythms of 3, she found acceptable (Quadrant A, B, D). She liked exercise no. 3 where she had to experiment with the different dynamic possibilities and mark the best version in her part (Quadrant A, B, C, D).

Adagio from Sonata in E – Händel: She found exercises no. 1 (Quadrant A, B), no. 2 (Quadrant C, D) and no. 3 (Quadrant A, B, C, D) acceptable. Exercise no. 4 she disliked (Quadrant A, C, D)

Allegro from Sonata in E – Händel: She found the question/answer game interesting (Quadrant A, B, C, D).

Allegro risoluto from Sonatina Op. 100 – Dvořák: Learner C liked all of the exercises (Quadrant A, B, C, D).

Melody on the G-string – Rachmaninoff: She liked all the exercises (Quadrant A, B, C, D).

"It was impossible to learn the notes of all four pieces right up to the end. There are too many pieces to be able to learn the notes in such a short time. I am in the middle of a test-series and only learnt new notes of the Mazas, Händel and Rachmaninoff this week. It is easier for me to learn smaller sections of new pieces and practise these sections thoroughly."

Teacher (21/02/2008)

Scales: The sound quality of her scales is very good (Quadrant A, B, C). Although intonation has improved, it still tends to sharp in places (Quadrant A). Slurring one octave to a bow is developing well (Quadrant A, B).

Study no. 22 – Mazas: Intonation had improved probably because she had practised the string crossings as double-stops (Quadrant A, B, D). The fingering of a certain section was misunderstood and this resulted in bad intonation and incorrect notes (Quadrant A, B). Although she had marked dynamics into her part, these were generally not audible, with the exception of one or two places (Quadrant A, B, C, D). This is largely due to the fact that the notes are still relatively unknown to her (Quadrant A, B).

Adagio from Sonata in E – Händel: Learner C had trouble finding her way around the different positions and intonation was largely insecure (Quadrant A, B). Bowings were also not adhered to (Quadrant A, B, D). The mordent was played as a trill (Quadrant A, B).

Allegro from Sonata in E – Händel: She had learnt the notes very well and intonation was good (Quadrant A, B). We played the question/answer game during lesson. She has a good feel for this and it seemed as though she enjoyed it (Quadrant A, B, C, D).

Judging by the last comment of her feedback, the volume of work is too much. She, however, is working hard and progressing well. Learner C also seems to be enjoying her work, except this week when she appeared to be under a great deal of pressure.

Term 1 week 6 (given 21/02/2008)

Scales: A, B flat majors, melodic and harmonic minors, major and minor arpeggios (3 octaves); chromatic scale on B (2 octaves); dominant 7th in the key of E flat major (2 octaves).

1. Begin to work on the speed of 3 octave scales (Quadrant A, B, C, D). Practise majors and minors:
 - Rhythms of 2 slurring 2 notes per bow
 - Rhythms of 4 slurring 4 notes per bow
 - Practise slurred pattern with metronome (Step 5. under Week 1). Start with a quaver beat equal to 69 on the metronome. Repeat this speed until comfortable. Repeat the process but this time at a faster tempo. See how fast learner can get scales during the week.
 - Practise separate bow pattern with a metronome (Step 6 under Week 1). Start with a crotchet beat equal to 48 on the metronome. Remember that you are playing in triplets; therefore, make sure that you play three notes per beat.
2. Arpeggios should be practised in rhythms of 3, slurring 3 notes per bow. The

arpeggios should also be practised with the metronome for speed. Start with a quaver beat equal to 80 on the metronome. Practise separate bows and slurred. Try a faster tempo. (Quadrant A, B, C, D)

3. Think of leading to the top note of the scale or arpeggio (phrasing). This will help to get the scale faster and smoother. (Quadrant A, B, C, D)

Study no. 22 – Mazas

1. Learn notes up to the end of the study. Remember to mark phrases and to practise the string crossings as double stops. (Quadrant A, B, D)
2. When marking in dynamics, did you take the harmonic progression into consideration? (Quadrant A, B, C, D)
3. Did you take the contour of the phrases into consideration? How would the contour of the phrases affect your choice of dynamics? (Quadrant A, B, C, D)
4. Are you satisfied that your choice of dynamics has helped you to shape the phrases better and enabled you to play more musically? (Quadrant A, B, C, D)

Allegro risoluto from Sonatina Op. 100 – Dvořák

1. Finish learning notes up to the end of the piece. Take careful note of the bowing, rhythm and intonation. (Quadrant A, B)
2. Have you clearly marked where you have the melody and where you accompany the piano? Are you changing the colour of the sound at these places? What kind of sound do you want when you have the melody? What kind of sound do you want when you accompany? Mark words that would describe the sound into your part at the appropriate places. (Quadrant A, B, C, D)
3. Are you practising the difficult triplet runs in rhythms of 3? Has this helped you to play with greater ease? If so, in what way has it helped? (Quadrant A, B, D)
4. Add the dynamic indications of the sections that you know very well. Does the fact that this is a romantic work affect your dynamic levels at all? In what way? (Quadrant A, B, C, D)

Melody on the G-string – Rachmaninoff

1. It is clear, from last week's homework, that you must be able to vary the colour of your sound considerably. As a homework exercise, think of visual images that would describe the sound at certain points in the music. Jot words down at the appropriate places to describe these visual images. You can use the dynamic indications, pitch, tempo indications and harmonic progressions to guide you. We will discuss these sound descriptions during next week's lesson. (Quadrant A, B, C, D)

Adagio from Sonata in E – Händel

1. Pay close attention to shaping the phrases so that a clear progression is felt to climax notes. Make sure that the bowing does not obstruct the flow of the phrases in that there are bumps at bow changes. (Quadrant A, B, C, D)
2. Does the colour of your sound match the contrasting dynamic levels and moods of the piece? If not, what can be done to achieve this? (Quadrant A, B, C, D)
3. Work on making music. (Quadrant C, D)

Allegro from Sonata in E – Händel

1. Are you practising the difficult semi-quaver passages in rhythms of 2 and 4? Has this helped you in any way? How has it helped? (Quadrant A, B, D)
2. Are you paying attention to the articulation? There are two types of bowing used in this piece. Can you name them and demonstrate each on the violin? (Quadrant A, B, D)
3. Add all dynamic indications and make sure that these are clearly audible. (Quadrant A, B, C, D)
4. Does the quality/colour of your sound match the mood that you are trying to convey in this piece? Have you marked key words in the appropriate places that would remind you of these colour changes? If you have not done this yet, please do so. (Quadrant A, B, C, D)

Feedback on week 6

Learner (received 28/02/2008)

Scales: Learner C found it confusing to practise the three octave scales in rhythms as she struggled to play the correct notes (Quadrant A, B). She, therefore, disliked this exercise but was willing to try it for another week. She found it useful to practise the arpeggios in rhythms of 3 and like exercises no. 2 and 3 (Quadrant A, B, C, D).

Study no. 22 – Mazas: She liked all the exercises (Quadrant A, B, C, D).

Allegro risoluto from Sonatina Op. 100 – Dvořák: Learner C liked all the exercises (Quadrant A, B, C, D). She was unable to mark the sections where she has the melody/accompaniment on the second page (Quadrant A, B, C, D). Has another half a page of notes to learn (Quadrant A, B).

Melody on the G-string – Rachmaninoff: She disliked the exercise involving the colour of the sound but will try it again this week (Quadrant A, B, C, D).

Adagio from Sonata in E – Händel: She liked all the exercises (Quadrant A, B, C, D).

Allegro from Sonata in E – Händel: She liked exercise no. 1 (Quadrant A, B, D), disliked exercise no. 2 (Quadrant A, B, D), liked exercise no. 3 (Quadrant A, B, C, D) and found exercise no. 4 acceptable (Quadrant A, B, C, D).

Teacher (28/02/2008)

Scales: Intonation and shifts have improved (Quadrant A). Bow control of the slurred scales have improved (Quadrant A, B).

Melody on the G-string – Rachmaninoff: Good sound and rhythm (Quadrant A, B, C). Phrasing still occurs pretty much according to the slurs (Quadrant A, B). She will work on this for homework. Learner C will work on dynamics, tempos and colour of sound for homework (Quadrant A, B, C, D). She played it through with the piano during lesson (Quadrant A, B, C, D). **Allegro risoluto from Sonatina Op. 100 – Dvořák:** The notes of the second page are still a challenge (Quadrant A). Articulation, tonal changes and dynamics need attention (Quadrant A, B, C, D).

Learner C performed an old exam piece at a concert during the past week (Quadrant A, B, C, D). She received positive feedback. Learner C is working hard and seems to be motivated.

Term 1 week 7 (given 28/02/2008)

Scales: Continue practising the scales listed under “week 6”, with the addition of G major, melodic and harmonic minors and major and minor arpeggios (3 octaves).

1. Practise G major and minors using the method listed under “week 1”. (Quadrant A, B, C, D)
2. You have been working on the speed of the 3 octave scales. Have you been successful? Has your intonation suffered? (Quadrant A, C)
3. Would you be able to apply the same method used for the 3 octave scales to achieve speed on the chromatic and dominant 7th scales? We will discuss the method you applied at next week’s lesson. Jot down the metronome markings you used while practising. (Quadrant A, B, C, D)
4. Did you listen to the quality of your sound while practising scales? Always or only sometimes? Are you satisfied with the quality of your sound? What can you do to improve it? (Quadrant A, C, D)

Study no. 22 – Mazas

1. Focus on making the study sound musical. (Quadrant A, B, C, D)

Adagio from Sonata in E – Händel

1. Certain notes have lines above them. What do the lines mean? Can you illustrate how you would play this? (Quadrant A, B, C, D)
2. Have you taken care not to let the bowing obstruct the flow of the phrases? Are you building up tension in the phrase as you lead to climax note and releasing it afterwards. What are the technicalities involved in achieving this? (Quadrant A, B, C, D)
3. Are the dynamics clearly audible? Are your dynamics enhancing the mood of the piece? What can you do to improve this? (Quadrant A, B, C, D)
4. Are you using continuous vibrato? Do you know how to practise the exercise that will help you to achieve this? Can you illustrate this on your violin? (Quadrant A, B, C, D)
5. Prepare this piece for a play-through with the piano during lesson next week. (Quadrant A, B, C, D)

Allegro from Sonata in E – Händel

1. Practise difficult semi-quaver passages in rhythms. In what way do rhythms help? Have you found them to be useful? (Quadrant A, B, C, D)
2. Start working on the speed of this movement. Make use of a metronome to help you. Jot down your maximum speed. (Quadrant A, B)
3. Are the dynamics audible? If not, what can you do to achieve this? (Quadrant A, B, D)
4. Are you paying attention to the quality of your sound? Would linking the sound with an emotion help you in any way? How would it help? (Quadrant A, B, C, D)
5. Prepare this piece for a play-through with the piano during next week’s lesson. (Quadrant A, B, C, D)

Allegro risoluto from Sonatina Op. 100 – Dvořák

1. Work on achieving fluency. Practise difficult triplet passages in rhythms. (Quadrant A, B)
2. Are you adhering to the dynamics as marked in the part? Are they clearly audible? (Quadrant A, B, C, D)
3. Are you changing the quality of sound to match the different moods? Have you marked these places in your part? (Quadrant A, B, C, D)
4. Are you taking care that the width and speed of the vibrato matches the dynamic level and colour of sound? Do you know when to use a slower/faster or wider/narrower vibrato? Explain. (Quadrant A, B, C, D)
5. Work on preparing this piece for a play-through with the piano during next week’s lesson (Quadrant A, B, C, D)

Melody on the G-string – Rachmaninoff

1. Discuss the learner’s sound descriptions with her. (Quadrant A, B, C, D)
2. What are the technical factors involved in changing the colour of the violin’s sound. Give examples (weight, length and speed of bow, contact point, width of the vibrato, amount of bow hair contacting the string at one time, etc.). (Quadrant A, B)
3. What were the composer’s intentions by indicating the use of a mute in the bar after letter C? How does this affect the mood of this section? What feelings do you experience while playing this section? (Quadrant C, D)
4. Can you think of a picture or a metaphor that will help you to achieve this? (Quadrant D)
5. Give the learner a vibrato exercise that will help in controlling the width of the vibrato. (Quadrant A, B, C)

Feedback on week 7

Learner (received 06/03/2008)

Scales: Learner C liked exercise no. 1 (Quadrant A, B, C, D), found exercise no. 2 acceptable (Quadrant A, C), and liked exercises no. 3 (Quadrant A, B, C, D) and 4 (Quadrant A, C, D).

Study no. 22 – Mazas: Learner C enjoyed working on the musicality of the study (Quadrant A, B, C, D).

Adagio from Sonata in E – Händel: She liked exercise no. 1 (Quadrant A, B, C, D), liked exercise no. 2 (Quadrant A, B, C, D), found exercise no. 3 acceptable (Quadrant A, B, C, D), and liked exercises no. 3 (Quadrant A, B, C, D) and no. 4 (Quadrant A, B, C, D).

Allegro from Sonata in E – Händel: She liked exercise no. 1 (Quadrant A, B, C, D), disliked exercise no. 2 (Quadrant A, B), rated exercise no. 3 as acceptable (Quadrant A, B, D), disliked exercise no. 4 (Quadrant A, B, C, D), and liked exercise no. 5 (Quadrant A, B, C, D).

Allegro risoluto from Sonatina Op. 100 – Dvořák: Learner C rated exercise no. 1 as acceptable (Quadrant A, B), exercises no. 2 (Quadrant A, B, C, D), 3 (Quadrant A, B, C, D), 4 (Quadrant A, B, C, D) and 5 (Quadrant A, B, C, D) she liked.

Melody on the G-string – Rachmaninoff: She liked exercise no. 1 (Quadrant A, B, C, D), liked exercise no. 2 (Quadrant A, B), liked exercise no. 3 (Quadrant C, D), liked exercise no. 4 (Quadrant D), and liked exercise no. 5 (Quadrant A, B, C).

Teacher (06/03/2008)

Study no. 22 – Mazas: There were sections where she did not understand the fingering and shifting (Quadrant A, B, D). These sections were played during lesson and misunderstandings were cleared. She had learnt the notes of the whole study (Quadrant A, B).

Adagio from Sonata in E – Händel: She understood what the lines above certain notes meant and was able to illustrate how these notes should be played (Quadrant A, B, C, D). Notes, intonation and bowing (Quadrant A, B) are still a challenge, therefore, dynamics and phrasing (Quadrant C, D) are not possible yet. She played the piece with the piano during lesson (Quadrant A, B, C, D).

Allegro from Sonata in E – Händel: Learner C puts a bump on each note and this makes it sound very mechanical and laboured (Quadrant A, B). She needs to think of the phrasing (Quadrant C, D). Intonation was good (Quadrant A).

Melody on the G-string – Rachmaninoff: Dynamics are developing well (Quadrant A, B, C, D). She needs to sustain the sound on the tied notes (Quadrant A, B). She had not marked in key words to describe the sound. Will do this for homework (Quadrant A, B, C, D). A vibrato exercise to develop wrist vibrato was given (Quadrant A, B, C). She only has an arm vibrato. She needs to work on tempos (Quadrant A, B) and colour of sound (Quadrant C, D), for homework. Learner C will think of a picture of metaphor to describe the sound in the muted section, for homework (Quadrant D).

Term 1 week 8 (given 06/03/2008)

Scales: Continue practising the same scales listed under “week 7”.

1. If you have problems with intonation, practise scales as indicated under “week 1”. If you are focussing on speed, practise scales as indicated under “week 6”. (Quadrant A, B, C, D)
2. Do you think of units or groups of notes when playing your scales? Why or why not? (Quadrant A)
3. Do you pay attention to your contact point? (Quadrant A, C)
4. Do you listen to your sound? What kind of sound do you want to achieve? Are you achieving this? (Quadrant C, D)
5. How do you feel while practising scales? Will thinking of a specific emotion or mental image help you to achieve a better sound? Have you tried doing this? (Quadrant C, D)

Study no. 22 – Mazas

1. Work on getting the study fluent and in tune. It would help if you practised the study in sections. (Quadrant A, B)
2. Are the dynamic indications that you added musically justifiable and are they clearly audible? (Quadrant A, B, C, D)
3. Do you remember to use vibrato on the notes marked with accents? What would this help to achieve? (Quadrant A, B, C, D)
4. Previously you mentioned that you thought of this study as being a dance. Are you conveying the dance-like character of the piece? What can you do to improve this? (Quadrant C, D)

Melody on the G-string - Rachmaninoff

1. Have you tried to imagine that you are singing this piece? Do you think it would help? In what way will it help you to play better? (Quadrant A, C, D)
2. How do you feel when you play this piece? Are you able to convey these feelings musically to someone that is listening to you? Work on this for homework. (Quadrant A, B, C, D)
3. Did you remember to use your mute? (Quadrant A, C)
4. Prepare this piece for a play-through with the piano during next week’s lesson. (Quadrant A, B, C, D)

Allegro risoluto from Sonatina Op. 100 – Dvořák

1. Have you practised this piece with a metronome yet? If not, try doing so. (Quadrant A, B)
2. Are you aware of the different kinds of bowing used? Can you name them and indicate where they occur in the piece? Are you able to illustrate each type of bowing on the violin? (Quadrant A, B, C, D)
3. Are there places in the piece where you would use rubato or ritardando’s? Can you mark these points? (Quadrant A, B, C, D)
4. Are you working on the shaping of the phrases? Do you remember to lead to the climax notes and not to phrase according to the bowing? (Quadrant A, B, C, D)

Feedback on week 8

Learner (received 13/03/2008)

Scales: Learner C graded exercise no. 1 as acceptable, no. 2 she liked, and no. 3, 4 and 5 she found acceptable.

Study no. 22 – Mazas: Learner C dislikes marking and highlighting phrases as well as circling the shifts (Quadrant A, B, D). Practising a phrase at a time she graded as being acceptable (Quadrant A, B, D). She liked the exercise involving articulation (Quadrant A, B, D).

Melody on the G-string – Rachmaninoff: Exercise no. 1 she liked (Quadrant A, C, D), exercise no. 2 she disliked (Quadrant A, B, C, D), exercise no. 3 she liked (Quadrant A, C), and exercise no. 4 she liked (Quadrant A, B, C, D)

Allegro risoluto from Sonatina Op. 100 – Dvořák: She graded exercise no. 1 as acceptable (Quadrant A, B), exercise no. 2 she liked (Quadrant A, B, C, D), exercise no. 3 she disliked (Quadrant A, B, C, D), and exercise no. 4 she liked (Quadrant A, B, C, D).

“I know the notes of all my pieces now (Quadrant A). I enjoy concentrating on the musicality of the pieces and am trying to polish them now (Quadrant C, D).”

Teacher (13/03/2008)

Scales: B flat harmonic minor’s intonation became very sharp. She had the wrong sound in her ear (Quadrant A). Intonation of the other scales was good (Quadrant A). Shifts have improved (Quadrant A, B) and her she makes a good sound (Quadrant C, D). She still needs to work on the evenness of the sound especially when playing slurred scales (Quadrant A, B).

Allegro risoluto from Sonatina Op. 100 – Dvořák: The first page of this piece has progressed very well. Dynamics (Quadrant A, B, C, D), phrasing (Quadrant C, D) and changing the colour of the sound (Quadrant C, D) are all developing very well. The notes on the second page have improved but still need attention (Quadrant A). She does not always pay close attention to the bowing as marked in the part (Quadrant A, D). Learner C had learnt the notes of the whole piece (Quadrant A, B).

Term 1 week 9 (given 13/03/2008)

Scales: G, A, B flat majors, melodic and harmonic minors, major and minor arpeggios (3 octaves); chromatic scale on B (2 octaves); dominant 7th of E flat major (2 octaves); diminished 7th on G (2 octaves).

1. Prepare all scales, arpeggios and quartads for a scale test next week. (Quadrant A, B, C)
2. Remember to practise all scales separate bows and slurred. (Quadrant A, B, C)
3. Think in groups of notes or octaves and remember to “phrase” the scale. (Quadrant A, B, C, D)
4. Always listen to your sound. (Quadrant C, D)

Study no. 22 – Mazas

1. Finish this study. Performance of the study to another learner. Learner no. 1 will attempt to convey to learner no. 2 musically, the different moods and feelings contained in the study. At the end of the performance, learner no. 2 will be asked questions which will reflect how successful learner no. 1 was in communicating her intentions. (Quadrant A, B, C, D)

Allegro risoluto from Sonatina Op. 100 – Dvořák

1. Have you practised this piece with a metronome yet? Choose a metronome marking that will indicate the performance tempo of the piece. (Quadrant A, B, C, D)
2. What do the Italian words Allegro risoluto mean? Will this knowledge help you in choosing an appropriate tempo for the piece? (Quadrant A, B)
3. Do you know which notes to lead to in each phrase? Have you marked them? (Quadrant C, D)
4. Are changes in dynamic levels audible? Do you vary your bow length, bow speed and weight of the bow? (Quadrant A, C, D)
5. Polish the piece for a play-through with the piano during lesson next week. (Quadrant A, B, C, D)

Melody on the G-string – Rachmaninoff

1. Work on conveying the different moods of the piece. The colour of your sound must match the mood you are trying to achieve. (Quadrant A, B, C, D)
2. Are the dynamics audible? Are you able to sustain the sound on the tied notes? (Quadrant A, B, C, D)
3. Have you paid attention to the tempo changes? Have you noticed that the mood of the piece is affected by these changes? Are you able to achieve this? (Quadrant A, B, C, D)
4. Work of preparing this piece for a performance during next week’s lesson. (Quadrant A, B, C, D)

Adagio from Sonata in E – Händel

1. Focus on making music. Dynamics and phrasing should be clearly audible. Try to sustain the vibrato as much as possible. (Quadrant A, B, C, D)
2. Make sure that all intonation difficulties have been cleared and that you are able to play the piece fluently. (Quadrant A, B)
3. Prepare the piece for a play-through during lesson next week. (Quadrant A, B, C, D)

Allegro from Sonata in E – Händel

1. Are you practising the difficult sections separately and in rhythms? (Quadrant A, B, D)
2. Are you playing in tune and fluently? (Quadrant A, B)
3. Are you thinking of the question/answer game to help you shape the phrases? If not, do so for homework. (Quadrant A, B, C, D)
4. Are you making music? (Quadrant C, D)
5. Prepare this piece for a play-through during lesson next week. (Quadrant A, B, C, D)

Feedback on week 9

Learner (received 20/03/2008)

Scales: Learner C disliked exercise no. 1 (Quadrant A, B, C) but liked exercise no. 2 (Quadrant A, B, C), no. 3 (Quadrant A, B, C, D) and no. 4 (Quadrant C, D).

Study no. 22 – Mazas: Learner C disliked the exercise she was given on the study.

Allegro risoluto from Sonatina Op. 100 – Dvořák: She disliked exercises no. 1 (Quadrant A, B, C, D), no. 2 (Quadrant A, B) and no. 3 (Quadrant C, D). She rated exercise no. 4 (Quadrant A, C, D) as acceptable and she liked exercise no. 5 (Quadrant A, B, C, D).

Melody on the G-string – Rachmaninoff: Learner C liked exercise no. 1 (Quadrant A, B, C, D) and no. 2 (Quadrant A, B, C, D). She rated exercise no. 3 (Quadrant A, B, C, D) and no. 4 (Quadrant A, B, C, D) as being acceptable.

Adagio from Sonata in E – Händel: She liked exercise no. 1 (Quadrant A, B, C, D) and rated exercise no. 2 (Quadrant A, B) and no. 3 (Quadrant A, B, C, D) as being acceptable.

Allegro from Sonata in E – Händel: Exercise no. 1 (Quadrant A, B, D) and no. 2 (Quadrant A, B) she rated as being acceptable. Exercise no. 3 (Quadrant A, B, C, D), no. 4 (Quadrant C, D) and no. 5 (Quadrant A, B, C, D) she liked.

Teacher (20/03/2008)

Scales: Did not have time for scales during this week's lesson.

Study no. 22 – Mazas: The reason why she did not enjoy focussing on the different moods of the study could possibly be that she is still experiencing a fair amount of trouble with the fingering and pitching of certain intervals (Quadrant A, B). This is mainly due to the fact that certain positions, for example, half position and second position are still largely unknown to her (Quadrant A, B). Although dynamics were audible (Quadrant C, D) she tended to play rather "bumpy", i.e. putting emphasis on every beat in the bar. Her main focus seemed to be the notes and the fingering (Quadrant A, B). During lesson it was decided that she will continue with this study until the first lesson of next term in order to give her more time to master these difficulties and enable her to also add the musicality (Quadrant C, D) to the study.

Allegro risoluto from Sonatina Op. 100 – Dvořák: Did not have time for this piece during lesson.

Melody on the G-string – Rachmaninoff: The colour of the sound remained the same throughout the piece. She needs to change the sound to match the mood of the different sections (Quadrant A, B, C, D). The tempo changes also need to be more marked and should aid her in establishing the required mood and colour of sound (Quadrant C, D). Tenutos and ritardandos could also be clearer (Quadrant C, D). She could make more use of the dynamic indications in the part to help her with the flow of the phrases (Quadrant A, B, C, D). Her counting (Quadrant A, B) was good when playing with the piano but a few slips with regard to intonation (Quadrant A) occurred towards the end of the piece.

Adagio from Sonata in E – Händel: Her intonation was very good apart from two sections where she misjudged the pitching of the intervals (Quadrant A). Her articulation had also improved (Quadrant A, B). Greater dynamic sensitivity is, however, required (Quadrant A, B, C, D). She also needs to shape the phrases more musically (Quadrant C, D). She was able to play the movement through with the piano without rhythmic difficulties (Quadrant A, B, C, D). The piano accompaniment probably also contributed to the improvement of the intonation (Quadrant A).

Allegro from Sonata in E – Händel: The notes of the first half of the movement are known (Quadrant A, B). The second half still has note and intonation problems (Quadrant A, B). Although she is able to play the piece through with the piano, she is still very much aware of the notes and technical difficulties (Quadrant A, B) and therefore, the musicality (Quadrant C, D) is to a large extent, absent.


Learner D



Term 1 week 1 (given 24/01/2008)



Scales: A major, melodic and harmonic minors, major and minor arpeggios (3 octaves).

1. Firstly practise the harmonic minor scale, then the melodic minor scale and lastly the major scale. Practise arpeggios last. (Quadrant B)
2. Practise the octaves of the scale in the following order:
 1. Middle octave
 2. Top octave
 3. Bottom octave
 (Quadrant B)



3. Practise each octave as follows: 1. Shifts

2.  only (x 2)

3.  (x 2) /  (x 2)

4.  (x 2) /  (x 2)

5.  (x 2)

6.  (x 2) /  (x 2)

(Quadrant A, B, C, D)

4. Why do you practise scales? (Quadrant A, D)
5. Do you agree with the method used to practise this scale? If not, how would you practise scales? Give a reason/reasons for your answer. (Quadrant A, D)

Study no. 5 - Kayser

1. Is there a reason why you practise A major scale before practising your study, which is also in A major? Explain. (Quadrant A, D)
2. Mark the phrases in your part. Decide on the sign or symbol you would like to use to indicate the ends of the phrases. Can you highlight these signs/symbols? (Quadrant A, B, D)
3. How many bars generally make up one phrase? (Quadrant A, D)
4. You can now start learning the notes of the study remembering to practise one phrase at a time. (Quadrants A, B, C)

5. Certain phrases are repeated. Highlight repeated phrases using the same colour to represent the same theme. (Quadrants A, B, D)

Allegro from Concerto in G major – Vivaldi

1. Mark the phrases in your part. (Quadrant A, B, D)
2. Mark the notes involved in the shifts with a highlighter and practise them separately. (Quadrant A, B, C, D)
3. What is a concerto? (Quadrant A)
4. Find some interesting or unusual fact about Vivaldi. During which period did he live? (Quadrant A, B, D)
5. Practise the difficult semi-quaver passages in rhythms of 2 and 4. Remember to repeat each rhythm. (Quadrant A, B, C, D)

Tambourin – Grétry

1. Mark the phrases in your part. (Quadrant A, B, D)
2. Find out for homework, what a Tambourin is and who Grétry was. (Quadrant A)
3. Circle all the notes involving shifts. (Quadrant A, B, D)
4. What is ternary form? (Quadrant A)
5. Learn the notes of the piece by practising one phrase at a time. Always practise shifts separately first. (Quadrant A, B, C, D)

Salut d'Amour - Elgar

1. Mark the phrases in your part. (Quadrant A, B, D)
2. Mark the shifts using a method of your choice. (Quadrant A, B, D)
3. Practise a phrase at a time remembering to practise the shifts separately first. (Quadrant A, B, C, D)
4. Why do you think is it important to practise a phrase at a time? (Quadrant A, D)

Feedback on week 1

Learner (received 07/02/2008)

Learner D did not hand in any feedback on week 1's homework as she had not practised sufficiently. Learner D was asked to grade the homework exercises as follows: A – liked, B – disliked, C – acceptable. On the 7th of February, two weeks after she originally received the homework, she handed in the following feedback.

Scales: Exercise 1 – C (Quadrant B), exercise 2 – A (Quadrant B), exercise 3 – A (Quadrant A, B, C, D)

Study no. 5 – Kayser: Exercise 2 – A (Quadrant A, B, D)

Allegro from Concerto in G major – Vivaldi: Exercise 1 – A (Quadrant A, B, D), exercise 2 – A (Quadrant A, B, C, D), exercise 5 – A (Quadrant A, B, C, D).

Tambourin – Grétry: Exercise 1 – A (Quadrant A, B, D), exercise 5 – A (Quadrant A, B, C, D).

Teacher (31/01/2008)

Learner D was asked to repeat all of week 1's homework, as she had not practised sufficiently to justify any new work.

Scales: At Learner D's lesson on the 6th of February, her three octave scale showed improvement. She had found the practising method useful (Quadrant A, B, C, D). Shifts were still rather jerky (Quadrant A, B, D).

Study no. 5 – Kayser: Learner D had learnt the notes well but had not marked in all the phrases (Quadrant A, B). She had only marked the first few phrases (Quadrant A, B, D). Her bowing was not relaxed, therefore, she was given a bowing exercise for homework (Quadrant A, B).

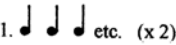
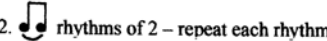
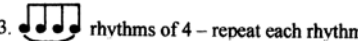
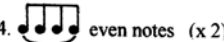

Allegro from Concerto in G major – Vivaldi: Same bowing problems experienced as in the study. Focussed on using weight of arm to produce sound rather than using pressure (Quadrant A, B, C). Her bowing action was also corrected (Quadrant A, B, C). Co-ordination was a problem in the semi-quaver passages and rhythms need to be practised (Quadrant A, B, C, D). She had done some interesting research on Vivaldi (Quadrant A, B, D).

Tambourin – Grétry: She had not done exercise no. 2. Intonation and fingering are still insecure (Quadrant A, B, C).

Term 1 week 2 (given 24/01/2008)

Scales: A major, melodic and harmonic minors, major and minor arpeggios (3 octaves); chromatic scale starting on B (2 octaves).

1. Continue practising the 3 octave scales as indicated last week. (Quadrant A, B, C, D)
2. Practise the second octave of the chromatic scale first using the following method:

1.  etc. (x 2)
2.  rhythms of 2 – repeat each rhythm
3.  rhythms of 4 – repeat each rhythm
4.  even notes (x 2)
5.  (x2)

(Quadrant A, B, C, D)

**Repeat the procedure for the bottom octave.

3. What is the purpose of practising the chromatic scale in rhythms? (Quadrant A, B, D)
4. Do you feel that you have benefited from practising in rhythms? Give a reason for your answer. (Quadrant A, B, D)

Study no. 5 – Kayser

1. What is Rondo-form? (Quadrant A)
2. This study is in Rondo-form. Mark the different sections in your part by using capital letters to represent the different themes. Always use a pencil. (Quadrant A, B, D)
3. What is a coda? (Quadrant A)
4. Does this study have a coda? (Quadrant A, B, D)
5. If your answer to question 3. was "yes", please indicate on your part where it starts. (Quadrant A, B, D)
6. Did your marking of the phrases help you to understand the piece better when you practised it? Explain. (Quadrant A, B, D)
7. Do you think it will help you play the study more musically? Why? (Quadrant A, C, D)
8. Practise the study, one phrase at a time, and pay close attention to intonation, shifts and rhythm. (Quadrant A, B, C, D)

Allegro from Concerto in G major – Vivaldi

1. What kind of sound, do you think, is needed when playing a concerto? Give reasons for your answer. (Quadrant A, B, D)
2. Play the question-answer game with learner during lesson. The teacher plays the question part of the phrase and the learner plays the answer. The same tempo should be maintained throughout and the flow of the music should not be interrupted. Dynamic indications should be added and where applicable the learner needs to match the tonal quality of the question. (Quadrant A, B, C, D)
3. The learner can now play the piece alone keeping the question-answer principle in mind. (Quadrant A, B, C, D)

Tambourin – Grétry

1. This piece is in Ternary form (A B A). What do the letters A and B represent? (Quadrant A, B)
2. Mark these points, that is, A, B, and A, in your part with a pencil. (Quadrant A, B, D)
3. In which key is the A section? Play the first phrase. (Quadrant A, B, C, D)
4. In which key is the B section? Play the first phrase. (Quadrant A, B, C, D)
5. In which key is section A when it returns? Play the first phrase. (Quadrant A, B, C, D)
6. Does this piece have a coda? Specify where. Can you play the coda. (Quadrant A, B, C, D)
7. What similarities do you notice between phrases 1,2 and phrases 3,4? Play phrases 1 and 2. Play phrases 3 and 4. What do you notice? (Quadrant A, B, C, D)

Salut d'Amour – Elgar

1. What does Salut D'Amour mean? (Quadrant A)
2. Who was Elgar? Find some interesting or unusual fact about him. (Quadrant A, B, D)
3. Practise a vibrato exercise. (Quadrant A, B, C)
4. Mark the climax notes in each phrase and practise shaping the phrase accordingly. (Quadrant A, B, C, D)

Feedback on week 2

Learner (received 14/02/2008)

Scales: Learner D disliked the exercise listed as no. 2. She found it confusing, as she did not end on the correct note. (Quadrant A, B, C, D)

Study no. 5 – Kayser: She liked exercise no. 8. "It helps you divide the piece into sections to practise intonation." (Quadrant A, B)

Allegro from Concerto in G major – Vivaldi: She liked playing the question/answer game and found it useful. "It helps to get the feel of the piece and to put some life into it." (Quadrant C, D)

Salut d'Amour – Elgar: Learner D liked exercise no. 2. "I like to look for facts and surf the web." (Quadrant A, B)

Teacher (14/02/2008)

Learner D was asked whether taking part in this experiment has changed her work ethic at all. She seems to feel that she is working harder.

Scales: The fingering of the chromatic scale did not work as Learner D made the semitones too small and this resulted in the scale sounding as though a note was missing. This error was cleared during lesson. (Quadrant A, B) Shifts still pose a problem in the three-octave scale. (Quadrant A, B)

Study no. 5 – Kayser: The sound had improved. It was more resonant and did not sound forced (Quadrant A, B). She knows the notes well and played confidently (Quadrant A, B, C). Although she has not focussed on dynamics and the shaping of phrases, there is a fair amount of musicality that came through in her playing (Quadrant C, D).

Allegro from Concerto in G major – Vivaldi: When playing the question/answer game during lesson, the intonation was bad. Learner D feels that this was due to the fact that she did not play the answering sections. The "gaps" in the playing made the intonation more difficult (Quadrant A).

Ensemble: New members joined the ensemble this week, which resulted in old music having to be rehearsed for note inaccuracies rather than musical reasons (Quadrant A, B). This resulted in Learner D being less enthusiastic about the rehearsal than previous weeks. New pieces were also sight-read and this proved to be a challenge (Quadrant A, B, C, D). Next week's rehearsal should be musically more satisfactory as members would have had the opportunity to learn the notes of pieces.

Term 1 week 3 (given 14/02/2008)

Scales: A, B flat majors, melodic and harmonic minors, major and minor arpeggios (3 octaves); chromatic scale starting on B (2 octaves).

1. Continue practising the 3 octave scales as indicated below week 1. (Quadrant A, B, C, D)
2. Practise the chromatic scale as indicated below week 2. (Quadrant A, B, C, D)
3. Do you practise scales every time you practice? If not, why not? (Quadrant A, D)

4. Have you found the different practising methods useful? Explain. (Quadrant A, B, D)
5. Do you think that the intonation of your scales has improved? Give a reason/reasons for your answer. (Quadrant A, D)
6. How do you feel when you practise scales? If you linked your sound to an emotion, do you think it would help to improve the quality of your sound? In what way would it help? If you have not tried this yet, focus on this while practising scales this week. (Quadrant A, B, C, D)

Study no. 5 - Kayser

1. Now that you know the notes of the study, start adding dynamics. Try the dynamics that are marked in the part but if there are sections where you feel that musically you would like to change or add dynamic indications, feel free to do so. Your reasons for these changes, however, need to be musically justifiable. (Quadrant A, B, C, D)
2. Even though this piece is a technical exercise, it should sound like music. Try to let the contour of the phrases guide you as to how each phrase should be shaped. Experiment with different possibilities. (Quadrant C, D)
3. Did you notice that certain notes are marked with accents? What are the technical factors involved in playing accents? (Quadrant A, B, D)
4. Imagine that you are telling someone a story while you are playing the study. Think of specific mental pictures or images that will help you to give meaning to a specific section, musically. (Quadrant C, D)
5. Can you tell me your story? (Quadrant A, B, D)
6. Prepare this study for performance to another learner during next week's lesson. (Quadrant A, B, C, D)

Tambourin - Grétry

1. Practise all semiquaver runs (bars 16-24, 34 and 35, *con fuoco*) in rhythms of 2 and 4. Remember to stick to the bowings marked in the part when using rhythms. (Quadrant A, B, C, D)
2. Practise the triplets in rhythms of 3 and 6. (Quadrant A, B, C, D)
3. Practise bar 16 by using the following 3 variations:
 - shift and sound bottom note only;
 - shift and sound bottom two notes;
 - shift and sound bottom two notes followed by the top two notes. (Quadrant A, B, C)
4. Do you think that practising the runs in rhythms, and the triple stopping in steps, has helped you solve the technical difficulties in these sections? Explain. (Quadrant A, D)
5. What do the Italian terms *Allegretto* and *Con fuoco* mean? (Quadrant A, B)

Allegro from Concerto in G major – Vivaldi

1. Add all dynamic indications. If there are places in the music where you feel you would like to add or change the dynamic indications feel free to do so. Make sure, however, that your changes are musically justifiable. We will discuss these changes during next week's lesson. (Quadrant A, B, C, D)
2. Practise with a metronome to ensure that you maintain the same tempo throughout. (Quadrant A, B, C)

Salut d'Amour – Elgar

1. Add all dynamic indications and phrasing. Make sure that both dynamics and phrasing are clearly audible. Which technical aspects are involved in achieving this? (Quadrant A, B, C, D)
2. Mark key words, which describe mental images that would help you to create the desired quality of sound, in the appropriate places. Work at achieving these tonal changes. (Quadrant A, B, C, D)

Feedback on week 3

Learner D had not completed week 3's homework, due to lack of time and was asked to repeat the exercises for another week. On the 21/02/2008 we spent the whole lesson playing through the notes of an orchestra piece, which Learner D needs to know for a concert. On the 28/02/2008 no feedback was received, as Learner D had not had sufficient time to complete the exercises. She is also experiencing problems finding time to practise. She is still trying to adapt to Grade 8 school life and the added workload.

Learner (received 06/03/2008)

Scales: Learner D likes the methods listed for practising the scales (Quadrant A, B, C, D). She says it "keeps me up to date and helps me to remember the other scales".

Study no. 5 – Kayser: Learner D liked adding the dynamic indications (Quadrant A, B, C, D). "It shapes the study and its fun to add dynamics by yourself."

Salut d'Amour – Elgar: She had worked on the dynamics and phrasing (Quadrant A, B, C, D). With regard to the exercise involving the mental images she said: "It is okay but I already have those images in my head." (Quadrant D)

Tambourin – Grétry: Learner D likes this piece.

Teacher (28/02/2008)

Scales: Sound was better as she played with a more relaxed bow arm (Quadrant A, B, C). Shifts still need attention (Quadrant A, B, D).

Study no. 5 – Kayser: It was evident that she had worked on dynamics although the contrasts could be greater (Quadrant A, B, C, D). Intonation remains a problem (Quadrant A).

Salut d'Amour – Elgar: Intonation problems at shifts (Quadrant A). Practised the shift during lesson and already noticed an improvement in intonation. Work on the articulation and phrasing of repeated notes. She understood this and was able to execute this very well (Quadrant A, B, C, D). We also worked on the colour of the sound. She was aware of the fact that the colour of the sound needed to change for the minor section. She was able to achieve this quite well (Quadrant C, D).

Term 1 week 4 (given 28/02/2008)

Scales: A, B flat majors, melodic and harmonic minors, major and minor arpeggios (3 octaves); chromatic scale on B (2 octaves).

1. Continue practising scales using the methods shown under week 1 and week 2. (Quadrant A, B, C, D)
2. What can you do to avoid making it sound as though there are bumps or accents on each note? In other words, how can you achieve a more even and flowing sound in your scales? (Quadrant A, C, D)
3. What kind of sound quality are we looking for when playing scales? (Quadrant A, C, D)
4. Can you describe the sound by linking it to an emotion or mood? (Quadrant C, D)
5. To improve the quality of your sound, think of that emotion or mood. Now try and make the violin's sound express what you feel inside. (Quadrant C, D)
6. What can be done technically in order to achieve the sound you want? (e.g. bowing closer to or further from the bridge, using a heavier or lighter bow, the amount of bow used, playing with the bow hair flat on the string or slanted etc. (Quadrant A)

Study no. 5 – Kayser

1. Focus on making the study sound musical. Finish study if goal has been achieved. You will give the learner having lesson after you a performance of the study. You must first tell the story or describe the images that you are trying to convey, verbally. The other learner will judge whether he/she thought you were successful. (Quadrant A, B, C, D)

Allegro from Concerto in G major – Vivaldi

1. You now know that Vivaldi was a Baroque composer. How would this knowledge affect the way in which you articulate the notes? (Quadrant A, B)
2. If you had to rename this piece, what would you call it or what title would you use? What is your reason for giving it that title or name? (Quadrant A, C, D)
3. Think of the emotional content of the piece. How do you feel when you play a certain section? Mark key words that describe these feelings at appropriate places in the piece. (Quadrant A, B, C, D)
4. Work at conveying these feelings through the quality of your sound. (Quadrant A, B, C, D)

Salut d'Amour – Elgar

1. What is the tonality of this piece? Major or minor? Play the first phrase if you are not sure. (Quadrant A, B, C)
2. Does it change at all? If so, where? (Quadrant A)
3. How does this affect the mood of the piece? (Quadrant A, C)
4. What do you think the composer's intentions were by indicating that a section of the piece should be played on the G-string? (Quadrant A, C, D)
5. Are you able to vary the colour of your sound to match the mood of the piece? Did the mental images that you jotted down help you? (Quadrant A, C, D)
6. Think of an emotion that will help you achieve the desired sound and work at achieving that quality of sound. (Quadrant A, B, C, D)

Tambourin – Grétry

1. Add dynamics and phrasing. (Quadrant A, B, C, D)
2. Did you notice the articulation indications in the part? (Quadrant A, D)
3. Would these markings help to achieve the character or mood of the different phrases? In what way? (Quadrant A, B, C, D)
4. How do you feel when you play this piece? Would you dance or march to this music? Why? (Quadrant A, B, C, D)
5. Can you for homework mark the climax note/notes in each phrase? Is it important to know where the climax of each phrase is? (Quadrant A, B, C, D)

Feedback on week 4

Learner (received 06/03/2008)

Scales: Learner D likes the practising methods (Quadrant A, B, C, D). "It helps the intonation and speed." She liked exercise no. 5 (Quadrant C, D). "I thought of an on/off relationship. They gradually start liking each other then gradually stop liking each other."

Study no. 5 – Kayser: Learner D enjoyed making the study sound musical (Quadrant A, B, C, D). She had thought of a story while playing the piece (Quadrant C, D).

Allegro from Concerto in G major – Vivaldi: If she had to rename the piece she would call it "The Performer" (Quadrant A, C, D). Learner D liked working on the emotional content of the piece and trying to convey it through her sound (Quadrant A, B, C, D). "It gave the piece more sense."

Salut d'Amour – Elgar: She liked exercise no. 6 (Quadrant C, D). "It helps with musical skill."

Tambourin – Grétry: Learner D liked adding the phrasing and dynamics (Quadrant A, B, C, D).

Teacher (06/03/2008)

Study no. 5 – Kayser: Before playing the study for a final time she told the story that she had made up (Quadrant A, B, D). Dynamics were audible (Quadrant A, B, C). Phrasing, musicality (Quadrant C, D) and intonation (Quadrant A) still could improve. Gave her Kayser's study no. 24 for homework. A string crossing exercise was applied on the study to help her with the flexibility of her bow-arm (Quadrant A, B).

Allegro from Concerto in G major – Vivaldi: Learner D knew the names of the different types of bowing needed for the piece (detaché and portato) and could describe the differences between them (Quadrant A, B). If she had to rename the piece she would call it "The Performer" as it conveyed the extrovert quality of the music (Quadrant A, C, D). She had worked on the emotional content of the piece (Quadrant C, D) and had marked key words into her part (Quadrant A, D). There was an obvious

improvement in the way that she played the piece. She attributed this to the key words that she had marked into her part as these helped her to play the piece more expressively and musically (Quadrant A, B, C, D).





Salut d'Amour – Elgar: She knew what the tonality of the piece was and was able to indicate where it changed (Quadrant A, B). She was also able to describe the way in which it affected the mood of the piece (Quadrant A, C). Dynamics and phrasing (Quadrant A, B, C, D) are coming on well on the first page although intonation still needs attention (Quadrant A). Shifts and notes on the second page still need attention (Quadrant A, B). She still needs to mark key words that will help her to achieve the desired sound, into her part (Quadrant A, B, C, D).

Ensemble: Old pieces were revised and new pieces were rehearsed. Learner D seems to enjoy the social interaction (Quadrant C). She plays with confidence (Quadrant C) and enjoys making music (Quadrant C, D).

Term 1 week 5 (given 06/03/2008)

Scales: Continue practising the scales listed under “Week 4”, with the addition of the dominant 7th of E flat major (2 octaves).

Practise the dominant 7th, one octave at a time, as follows:

1.  (x 2)
 2.  (x 2)
 - rhythms of 2
 3.  (x 2)
 4.  (x 2)
- (Quadrant A, B, C, D)

1. Repeat all the steps listed under no. 1 but this time practising both octaves at the same time. (Quadrant A, B, C)
2. While practising scales this week, did you pay more attention to the quality of your sound? (Quadrant C, D)
3. Do you notice an improvement? (Quadrant A)
4. Did you think of a feeling or visualise an image in order to achieve the desired sound? Explain. (Quadrant A, C, D)
5. Were you able to achieve the sound that your ear asked for? (Quadrant A)
6. Which aspects of your scales do you think still need greater care? (Quadrant A)

Study no. 24 – Kayser

1. Mark the phrases. (Quadrant A, B, D)
2. In which key are the first two bars? Can you play them? (Quadrant A, B, C, D)
3. Is there a coda? If so, mark on your part where it starts. Can you play the coda? (Quadrant A, B, C, D)
4. Circle all notes involving shifts with a red pen. (Quadrant A, B, D)
5. Learn the notes by practising one phrase at a time. Remember to practise the shifts first. (Quadrant A, B, C, D)
6. Practise the double stops in broken steps. (Quadrant A, B, C, D)

Tambourin – Grétry

1. For homework you paid attention to phrases, climax notes, articulation and the dance characteristics of the piece. Can you think of mental images or create a story that will enable you to convey the character of the piece better? Can you mark key words into your part (Quadrant A, B, C, D)?
2. Does the tempo of the piece stay the same throughout? Are there places where you think a ritardando or the use of rubato would be appropriate? Can you mark these into your part? Decide on the symbols or markings you would use to indicate these tempo changes. (Quadrant A, B, C, D)
3. Determine what these terms mean if you do not already know. (Quadrant A, B)

Allegro from Concerto in G major – Vivaldi

1. How can you improve your left hand co-ordination in the semi-quaver passages? (Quadrant A, B, D)
2. Are you achieving a relaxed wrist movement when playing the fast détaché sections? How would you go about achieving this? (Quadrant A, B, C)
3. Have you practised this piece with a metronome yet? If not, try this for homework this week. Jot down the maximum speed you were able to achieve. (Quadrant A, B)
4. Work on preparing this piece for a play-through with the piano during next week's lesson? (Quadrant A, B, C, D)

Salut d'Amour – Elgar

1. Circle the climax note/notes in each phrase. (Quadrant A, B, D)
2. Shape each phrase so that a clear progression to these notes is audible. Use the dynamic indications to help you. (Quadrant A, B, C, D)
3. Are you achieving changes in the colour of the sound? Do you link these changes to a mental image or an emotion? Explain. (Quadrant C, D)
4. Are you changing the speed and width of your vibrato to match these changes? Do you know how to do this? Do you know of an exercise that would help? Can you illustrate this? (Quadrant A, B, C, D)

Feedback on week 5

Learner (received 13/03/2008)

Scales: Learner D liked exercises no. 1 and no. 2 (Quadrant A, B, C, D). Learner D felt that visualising an image to improve the sound was appropriate for pieces but not so for scales (Quadrant C, D). She thought more of the technical aspects involved in making sound, when playing scales (Quadrant A, B).

Study no. 5 – Kayser: She said that practising a phrase at a time helped her with intonation (Quadrant A).

Tambourin – Grétry: She liked exercise no. 1 and exercise no. 2 (Quadrant A, B, C, D). “I achieved a better sound and understanding of the piece.”

Teacher (13/03/2008)

Learner D was asked how she liked the homework exercises covered thus far. She replied by saying that she preferred doing homework this way, as she never was quite sure as to how she should practise. The exercises helped her in this respect.

Scales: Her bow-arm has become more relaxed and she is bowing far straighter than before (Quadrant A, C). The quality of sound is good. She prefers thinking of the technical aspects involved in making sound (Quadrant A). Mental images, according to her, are more appropriate for pieces. Intonation, although better, can still improve (Quadrant A).

Study no. 5 – Kayser: Learner D gave a final performance of this study during lesson. Her bow-arm has improved considerably. It is far more relaxed and she plays with a looser wrist movement (Quadrant A, C). Dynamics and musicality was average (Quadrant C, D). Accuracy of intonation is still a weakness (Quadrant A). She was given Kayser’s Study no. 24 for homework.

Salut d’Amour – Elgar: Shaping of phrases (Quadrant A, B, C, D), dynamics (Quadrant A, B, C, D) and changing the colour of the sound are progressing well (Quadrant C, D). Notes on the second page need attention (Quadrant A). She is using more vibrato than before (Quadrant C, D).

Tambourin – Grétry: Notes and intonation are still very insecure (Quadrant A). She needs to practise this piece more.

Term 1 week 6 (given 13/03/2008)

Scales: A, B flat majors, melodic and harmonic minors, major and minor arpeggios (3 octaves); chromatic scale on B (2 octaves); dominant 7th in the key of E flat major (2 octaves).

1. Begin to work on the speed of 3 octave scales (Quadrant A, B, C, D). Practise majors and minors:
 - Rhythms of 2 slurring 2 notes per bow
 - Rhythms of 4 slurring 4 notes per bow
 - Practise slurred pattern with metronome (Step 5. under Week 1). Start with a quaver beat equal to 69 on the metronome. Repeat this speed until comfortable. Repeat the process but this time at a faster tempo. See how fast learner can get scales during the week.
 - Practise separate bow pattern with a metronome (Step 6 under Week 1). Start with a crotchet beat equal to 48 on the metronome. Remember that you are playing in triplets; therefore, make sure that you play three notes per beat.
2. Arpeggios should be practised in rhythms of 3, slurring 3 notes per bow. The arpeggios should also be practised with the metronome for speed. Start with a quaver beat equal to 80 on the metronome. Practise separate bows and slurred. Try a faster tempo. (Quadrant A, B, C, D)
3. Think of leading to the top note of the scale or arpeggio (phrasing). This will help to get the scale faster and smoother. (Quadrant A, B, C, D)

Study no. 24 – Kayser

1. Mark the phrases. (Quadrant A, B, D)
2. Practise a phrase at a time repeating each note 3 times using rhythms of 3. (Quadrant A, B, C, D)
3. Has repeating the notes 3 times and practising the notes in rhythms of 3 made it easier for you to learn the notes? If so, in what way? (Quadrant A, B)
4. Highlight the sections that are repeated using one colour to represent one theme. (Quadrant A, B, D)
5. Does this study have a specific form? (Quadrant A, B)

Tambourin – Grétry

1. Add dynamics and phrasing. (Quadrant A, B, C, D)
2. Did you notice the articulation indications in the part? (Quadrant A, D)
3. Would these markings help to achieve the character or mood of the different phrases? In what way? (Quadrant A, B, C, D)
4. How do you feel when you play this piece? Would you dance or march to this music? Why? (Quadrant A, B, C, D)
5. Can you for homework mark the climax note/notes in each phrase? Is it important to know where the climax of each phrase is? (Quadrant A, B, C, D)

Salut d’Amour – Elgar

1. Are you able to play the piece fluently? If not, practise the difficult sections separately. (Quadrant A, B)
2. Have you cleared all intonation and shifting difficulties that you experienced? Do you practise difficult shifts separately? (Quadrant A, B)
3. Are all dynamic indications audible? If not, do you know how to achieve this technically? (Quadrant A, B, C, D)
4. Are you successfully achieving the different moods in the piece? Have you marked key words in the appropriate places to remind you of the kind of sound you should try to achieve? If not, do so for homework. (Quadrant A, B, C, D)
5. Prepare the piece for a play-through with the piano during next week’s lesson. (Quadrant A, B, C, D)

Allegro from Concerto in G major – Vivaldi

1. Are you able to play the piece through fluently? If not, do you practise the difficult sections separately? (Quadrant A, B)
2. Have you cleared all intonation difficulties? Do you practise the difficult shifts separately? (Quadrant A, B)
3. Are the dynamics audible? (Quadrant A, B, C, D)
4. As this piece is a movement from a concerto, have you been working on achieving a bigger and fuller sound? (Quadrant C, D)
5. Prepare this piece for a final performance during next week's lesson. (Quadrant A, B, C, D)

Feedback on week 6

Learner

Learner D had not practised at all during the last week of term, therefore no feedback was received.

Teacher (20/03/2008)

During lesson Learner D played her pieces through with the piano. The result was rather disappointing as she has not been practising and was, therefore, unable to play through any of her pieces without breakdowns.

Allegro from Concerto in G major – Vivaldi: Note inaccuracies still occur (Quadrant A, B). Her intonation (Quadrant A) is also not settled yet and this in spite of help from the piano. Phrasing and dynamic indications could have been used more effectively (Quadrant A, B, C, D). Although her bowing action has improved, regular practise is essential in order to achieve the desired result (Quadrant A, B).

Tambourin – Grétry: She clearly does not know the notes well enough yet (Quadrant A, B). Intonation inaccuracies occur all the time (Quadrant A). The runs in the A major section need to be practised using rhythms (Quadrant A, B, D).

Salut d'Amour – Elgar: The second page needs attention with regard to shifts, fluency and intonation (Quadrant A, B). The first page is coming on well. Learner D is able to add dynamics and phrasing (Quadrant A, B, C, D) and is even able to change the colour of the sound in the minor section (Quadrant C, D).

Learner E

During the December holidays Learner E's parents separated. The year started with many complications and adjustments that had to be made. Learner E only started with violin lessons during the first week of February.

Term 1 week 1 (given 05/02/2008)

Scales: A major, melodic and harmonic minors, major and minor arpeggios (3 octaves).

1. Firstly practise the harmonic minor scale, then the melodic minor scale and lastly the major scale. Practise arpeggios last. (Quadrant B)
2. Practise the octaves of the scale in the following order:
 1. Middle octave
 2. Top octave
 3. Bottom octave (Quadrant B)
3. Practise each octave as follows:
 1. Shifts



4. Why do you practise scales? (Quadrant A, D)
5. Do you agree with the method used to practise this scale? If not, how would you practise scales? Give a reason/reasons for your answer. (Quadrant A, D)

Study no. 5 - Kayser

1. Is there a reason why you practise A major scale before practising your study, which is also in A major? Explain. (Quadrant A, D)
2. Mark the phrases in your part. Decide on the sign or symbol you would like to use to indicate the ends of the phrases. Can you highlight these signs/symbols? (Quadrant A, B, D)
3. How many bars generally make up one phrase? (Quadrant A, D)
4. You can now start learning the notes of the study remembering to practise one phrase at a time. (Quadrants A, B, C)
5. Certain phrases are repeated. Highlight repeated phrases using the same colour to represent the same theme. (Quadrants A, B, D)

Allegro from Concerto in G major – Vivaldi

1. Mark the phrases in your part. Use a symbol of your choice to indicate where each phrase ends. How long is each phrase generally? (Quadrant A, B, D)
2. What is a concerto? (Quadrant A)
3. Do some research on Vivaldi and find some unusual, comical or interesting fact about him. (Quadrant A, D)
4. Mark the shifts with a highlighter and remember to practise these separately. (Quadrant A, B, C, D)

- Learn the notes of the piece by practising one phrase at a time. (Quadrant A, B, C, D)

Minuet – Beethoven

- Who was Beethoven and during which period did he live? (Quadrant A)
 - What is a minuet? (Quadrant A)
 - What is ternary form? (Quadrant A)
 - Mark the phrases in your part. (Quadrant A, B, D)
 - Circle the notes involving changes of position. (Quadrant A, B, D)
 - Use a red line to mark shifts involving the same finger.
Use a green line to mark shifts from a lower to a higher finger.
Use a blue line to mark shifts from a higher to a lower finger. (Quadrant A, B, D)
 - Practise the piece in sections: (a) from the beginning to letter A,
(b) from letter A to letter B,
(c) from letter B to letter C,
(d) from letter C to the end. (Quadrant A, B, C, D)
- ** Always practise one phrase at a time remembering to practise the shifts separately first.
**If you do not have enough time to practise the whole piece in one go, practise (a) and (b) one day and (c) and (d) the next.

Salut D'Amour – Elgar

- Mark the phrases in your part. (Quadrant A, B, D)
- Mark the shifts using a method of your choice. (Quadrant A, B, D)
- Practise a phrase at a time remembering to practise the shifts separately first. (Quadrant A, B, C, D)
- Why do you think is it important to practise a phrase at a time? (Quadrant A, D)

Feedback on week 1

Learner E missed this week's lesson (12/02/2008) due to illness. Will remain on this homework for another week. Learner E was unable to practise this week (19/02/2008) as she had to catch up on schoolwork missed when sick.

Learner (received 26/02/2008)

Scales: Learner E found it useful to practise the scale in the order as listed under exercise no. 1 (Quadrant B). She found exercise no. 2 acceptable but prefers to practise the octaves from the bottom to the top (Quadrant B, D). She graded the practising method listed under exercise no. 3 as acceptable. "It takes forever though, and I normally don't have that much time to practise. It helps a lot though!" (Quadrant A, B, C, D) Her reasons for practising scales were "for intonation, to practise shifts, new bowing and for the bow grip" (Quadrant A, B, D). She agreed with the method used to practise the scale (Quadrant A, B, C, D).

Study no. 5 – Kayser: In answer to the first question she said "Yes, so that you get used to the key signature and accidentals" (Quadrant A, D). Learner E marked the phrases clearly with a / at the end of each phrase (Quadrant A, B, D). She found that three to four bars generally make up one phrase (Quadrant A, D). She also highlighted the themes that repeated (Quadrant A, B, D).

Allegro from Concerto in G major – Vivaldi: She marked the shifts and phrases on the first page only (Quadrant A, B, D). She was unable to do research on Vivaldi and the concerto, as she does not have access to the Internet (Quadrant A, D). Learner E said that she thinks a concert "is a number of different pieces that have something in common and normally consists of three parts".

Minuet – Beethoven: Once again she was unable to complete the exercises involving research (Quadrant A). She marked the phrases and circled the notes involving shifts (Quadrant A, B, D). She did not do exercise no. 6 (Quadrant A, B, D) but did practise the piece in sections as listed under exercise no. 7 (Quadrant A, B, C, D).

Salut d'Amour – Elgar: Learner E marked the phrases and shifts (Quadrant A, B, D). In answer to the question asked in exercise no. 4 she said: "So you can practise slowly and thoroughly if you can't play a phrase well so in the end you can play ever bit of the piece well." (Quadrant A, D)

Teacher (26/02/2008)

Scales: Shifts are tense and intonation, although always corrected, was not secure (Quadrant A). The method used might have been useful to her but it is evident that she did not have much time to practise the scale thoroughly on a regular basis (Quadrant A, B, C, D). She seems to have found the exercises useful.

Study no. 5 – Kayser: She followed instructions very well (Quadrant A, B). She struggled to learn notes (Quadrant A, B, D). Accidentals and finger patterns were often incorrect resulting in rather poor intonation (Quadrant A, D). She had not consistently practised a phrase at a time, probably because she was pushed for time (Quadrant A, B, D). Learner E had learnt the notes of the whole study though (Quadrant A, B).

Allegro from Concerto in G major – Vivaldi: She had amazingly enough learnt the notes of the whole piece (Quadrant A, B, D). Shifts and phrases of the first page had been marked (Quadrant A, B, D). Finger patterns used in runs were incorrect in places and some accidentals were misunderstood (Quadrant A, B, D). On the second page, longer note values were not held on long enough (Quadrant A). She can, however, be commended for having worked through the whole piece without aid (Quadrant D).

Minuet – Beethoven: We did not have enough time to play this piece. She had, however, marked in the phrases (Quadrant A, B, D).






Salut d'Amour – Elgar: Did not do.

Her comments about the exercises that she had to do for homework was: "I prefer to do it like this. It is much better than before." It seems as though she likes to receive clear instructions as to how her homework exercises should be done (Quadrant A, B). This way of working is successful with her as she likes to work systematically and can follow instructions (Quadrant A, B). It is obvious that she has taken great care in doing her homework and has worked thoroughly (Quadrant A, B).

Term 1 week 2 (given 26/02/2008)

Scales: A major, melodic and harmonic minors, major and minor arpeggios (3 octaves); chromatic scale starting on B (2 octaves).

1. Continue practising the 3 octave scales as indicated last week. (Quadrant A, B, C, D)
2. Practise the second octave of the chromatic scale first using the following method:

1.  etc. (x 2)
2.  rhythms of 2 – repeat each rhythm
3.  rhythms of 4 – repeat each rhythm
4.  even notes (x 2)
5.  (x2)

(Quadrant A, B, C, D)

**Repeat the procedure for the bottom octave.

3. What is the purpose of practising the chromatic scale in rhythms? (Quadrant A, B, D)
4. Do you feel that you have benefited from practising in rhythms? Give a reason for your answer. (Quadrant A, B, D)

Study no. 5 - Kayser

1. What is Rondo-form? (Quadrant A)
2. This study is in Rondo-form. Mark the different sections in your part by using capital letters to represent the different themes. Always use a pencil. (Quadrant A, B, D)
3. What is a coda? (Quadrant A)
4. Does this study have a coda? (Quadrant A, B, D)
5. If your answer to question 3. was “yes”, please indicate on your part where it starts. (Quadrant A, B, D)
6. Did your marking of the phrases help you to understand the piece better when you practised it? Explain. (Quadrant A, B, D)
7. Do you think it will help you play the study more musically? Why? (Quadrant A, C, D)
8. Practise the study, one phrase at a time, and pay close attention to intonation, shifts and rhythm. (Quadrant A, B, C, D)

Allegro from Concerto in G major – Vivaldi

1. Practise the difficult semi-quaver passages in rhythms of 2 and 4 (Quadrant A, B, C, D)
2. What kind of sound, do you think, is required when playing a concerto? Are you achieving this? What are the factors involved in achieving this quality of sound? (Quadrant A, B, D)
3. While practising focus on the quality of your sound as well as the factors discussed under point no. 2. (Quadrant A, B, C, D)
4. Does it help to practise a phrase at a time? Why? (Quadrant A, B, D)

Minuet – Beethoven

1. This piece is in Ternary form (A B A). What do the letters A and B represent? (Quadrant A, B)
2. Mark these points, that is, A, B, and A, in your part with a pencil. (Quadrant A, B, D)
3. In which key is the A section? Play the first phrase. (Quadrant A, B, C, D)
4. In which key is the B section? Play the first phrase. (Quadrant A, B, C, D)
5. In which key is section A when it returns? Play the first phrase. (Quadrant A, B, C, D)
6. Mark a star above the climax note in each phrase and shape the phrases accordingly. The dynamic indications will also help with the phrasing. (Quadrant A, B, C, D)

Salut D’Amour – Elgar

1. What does Salut D’Amour mean? (Quadrant A)
2. Who was Elgar and during which period did he live? (Quadrant A)
3. Play the question-answer game with the learner during lesson. The learner will start by playing the questioning phrase and the teacher will play the answering phrase. This will continue for the duration of the piece. The flow of the piece should be maintained. (Quadrant A, B, C, D)
4. The learner can now play the piece alone keeping the question-answer principle in mind. (Quadrant A, B, C, D)

Feedback on week 2

Learner (received 04/03/2008)

Scales: Learner E completed exercise no. 1 and found it acceptable (Quadrant A, B, C, D). She did not have to practise the chromatic scale this week.

Study no. 5 – Kayser: She was unable to do research on Rondo-form and what a coda is (Quadrant A). This was explained to her in lesson. For homework she will need to establish whether the study has a coda. About marking the phrases she wrote: “It helped to mark the phrases because I practise a phrase at a time so that I can play the piece well. It also helps to see where the phrases are that are repeated.” (Quadrant A, B, D) With regards to the question as to whether marking the phrases helped to play the study more musically she wrote: “Yes, because it helps to perfect the piece more easily and smaller details like dynamics etc. can be added that makes it sound more musical.” (Quadrant A, C, D)

Allegro from Concerto in G major – Vivaldi: She graded exercise no. 1 as acceptable (Quadrant A, B, C, D). “Rhythms help to play the piece faster, but I absolutely HATE practising in rhythms!” For exercise no. 2 she wrote: “A very loud, deep, full sound” is required when playing a concerto. “I don’t think I’m achieving this very well yet. A heavy bow played closer to the bridge is

needed.” (Quadrant A, B, D) In answer to exercise no. 4 she said: “Yes, because I get to sort out little mistakes.” (Quadrant A, B, D)

Minuet – Beethoven: She did not know what Ternary form was as she indicated that A and B represent key changes when in reality they actually represent different themes (Quadrant A, B). She indicated that section B is in D major which is incorrect (Quadrant A, B, C, D).

Salut d’Amour – Elgar: It is difficult for Learner E to do research as she has not access to the internet and does not visit the library (Quadrant A).

Teacher (04/03/2008)

Learner E had only practised twice this week, which was rather disappointing. It seems as though she finds it difficult to find time to practise as she has a very full schedule.

Scales: She does not like practising scales and does not really spend time practising them. She corrects out of tune notes when playing (Quadrant A). Shifts are tense (Quadrant A, B). It also seems that although she agrees with the practising methods she does not really apply it as she finds it very time consuming.

Study no. 5 – Kayser: Obeying the accidentals and fluency of notes have improved (Quadrant A, B). We discussed the questions involving the form of the study (Quadrant A, B). For homework she will check whether the study has a coda (Quadrant A, B, D).

Allegro from Concerto in G major – Vivaldi: During lesson we played the question/answer game (Quadrant A, B, C, D). The fluency and intonation still needs attention (Quadrant A, B).

Salut d’Amour – Elgar: She had learnt the notes of the whole piece but the second page still needs attention with regard to notes, shifts and fluency. She was unable to do research on the title and the composer (Quadrant A). She does not know the notes well enough in order to play the question/answer game (Quadrant A, B, C, D).

Term 1 week 3 (given 04/03/2008)

Scales: A, B flat majors, melodic and harmonic minors, major and minor arpeggios (3 octaves); chromatic scale starting on B (2 octaves).

1. Continue practising the 3 octave scales as indicated below week 1. (Quadrant A, B, C, D)
2. Practise the chromatic scale as indicated below week 2. (Quadrant A, B, C, D)
3. Do you practise scales every time you practice? If not, why not? (Quadrant A, D)
4. Have you found the different practising methods useful? Explain. (Quadrant A, B, D)
5. Do you think that the intonation of your scales has improved? Give a reason/reasons for your answer. (Quadrant A, D)
6. How do you feel when you practise scales? If you linked your sound to an emotion, do you think it would help to improve the quality of your sound? In what way would it help? If you have not tried this yet, focus on this while practising scales this week. (Quadrant A, B, C, D)

Study no. 5 - Kayser

1. Now that you know the notes of the study, start adding dynamics. Try the dynamics that are marked in the part but if there are sections where you feel that musically you would like to change or add dynamic indications, feel free to do so. Your reasons for these changes, however, need to be musically justifiable. (Quadrant A, B, C, D)
2. Even though this piece is a technical exercise, it should sound like music. Try to let the contour of the phrases guide you as to how each phrase should be shaped. Experiment with different possibilities. (Quadrant C, D)
3. Did you notice that certain notes are marked with accents? What are the technical factors involved in playing accents? (Quadrant A, B, D)
4. Imagine that you are telling someone a story while you are playing the study. Think of specific mental pictures or images that will help you to give meaning to a specific section, musically. (Quadrant C, D)
5. Can you tell me your story? (Quadrant A, B, D)
6. Prepare this study for performance to another learner during next week’s lesson. (Quadrant A, B, C, D)

Allegro from Concerto in G major – Vivaldi

1. Play the question-answer game with learner during lesson. The teacher plays the question part of the phrase and the learner plays the answer. The same tempo should be maintained throughout and the flow of the music should not be interrupted. Dynamic indications should be added and where applicable the learner needs to match the tonal quality of the question. (Quadrant A, B, C, D)
2. The learner can now play the piece alone keeping the question-answer principle in mind. (Quadrant A, B, C, D)
3. During which period was this concerto composed? What are the implications of this for articulation? (Quadrant A, B, D)
4. Add dynamics. If there are places in the piece where you feel the need to add or change the dynamic indications, feel free to do so. All changes need to be musically justified. We will discuss these changes during next week’s lesson.

Minuet – Beethoven

1. How do you feel when you play this piece? Why do you feel this way? What in the music makes you feel this way? (Quadrant C, D)
2. Work on expressing these feelings through your music to someone that is listening. It will help to use words to describe the feeling/mood and to jot these down in the appropriate places in the piece. (Quadrant A, B, C, D)
3. Are you paying attention to dynamic indications and phrasing? What can you do to make the dynamics more audible? (Quadrant A, B, C, D)

Salut d’Amour – Elgar

1. Add all dynamic indications and phrasing. Make sure that both dynamics and phrasing are clearly audible. Which technical aspects are involved in achieving this? (Quadrant A, B, C, D)
2. Mark key words, which describe mental images that would help you to create the desired quality of sound, in the appropriate places. Work at achieving these tonal changes. (Quadrant A, B, C, D)
3. Practise a vibrato exercise. Variableness in the speed and width of the vibrato is needed to match the tonal changes required in the piece.

Feedback on week 3

Learner (received 11/03/2008)

Scales: Exercise no. 1 she graded as acceptable (Quadrant A, B, C, D). Exercise no. 2 (Quadrant A, B, C, D) she liked and wrote, "out of all the scales I love chromatic scales the most!!" In answer to the question in exercise no. 3 (Quadrant A, D) she wrote, "I wish I did! I can't stand scales, but I know they are very important. This week I only practised once, very short, and I focussed more on my pieces because they're more fun." Her answer to the question in exercise no. 4 (Quadrant A, B, D) was, "Uhm, I didn't really use them. It takes way too much time and at the moment my life is extremely busy." She answered the question in exercise no. 5 (Quadrant A, D) by saying, "If I practised more maybe it would be perfect by now. Even though it didn't get that much better, every time you practise (even if only once a week for a short time) it improves a little!" In answer to the question in exercise no. 6 (Quadrant A, B, C, D) she wrote, "I feel irritated and want to get it over and done with!" She feels that it would help if she linked her sound to an emotion. "I'd feel more positive about it and maybe hate it a little less!"

Study no. 5 – Kayser: Learner E's feedback on the exercises showed that she understood the tasks and technicalities involved (Quadrant A, B, C, D). She had also made up a story that, according to her, helped her to interpret the piece (Quadrant A, B, C, D). On performing the study to another learner next week (Quadrant A, B, C, D), she said: "I'm not sure I'm ready yet, maybe one extra week."

Allegro from Concerto in G major – Vivaldi: Learner E enjoyed the question/answer game (Quadrant A, B, C, D). "I liked it. It's fun and I learn better phrasing, dynamics and having conversations with myself, when playing the whole piece." Her reply to exercise no. 3 (Quadrant A, B, D) was: "Between 1600 and 1700, during the classical period. They played (I think) on harpsichords and had no dynamics and mostly played something between staccato and legato."

Minuet – Beethoven: In answer to the question in exercise no. 1 (Quadrant C, D) she wrote, "It makes me feel happy and light and I want to dance. The second part gets more serious but on the whole it's a light piece. The middle part is an argument or disagreement."

Salut d'Amour – Elgar: She had marked key words into her part which described mental images that helped her to achieve the desired sound (Quadrant A, B, C, D).

Teacher (11/03/2008)

Learner E only practised once this week. She has a very busy and full extra-mural program. She realises, however, that she needs to practise more regularly and will try to fit in a practise every day during the coming week, even if it is only fifteen minutes.

Scales: Learner E dislikes scales. She does not have time to apply the method listed under week 1 and simply plays the scales through when and if she practises them. Although she corrects all notes out of tune (Quadrant A), her scales lack accuracy and predictability with regard to fluency, shifting and notes (Quadrant A, B). Need to motivate her to practise scales.

Study no. 5 – Kayser: Her intonation was good (Quadrant A) but notes were insecure and she played hesitantly (Quadrant A). Some of the phrases she had marked incorrectly (Quadrant A, B, D). These were corrected and discussed during lesson. We also discussed what a coda was and whether the study possibly had one (Quadrant A, B, D).

Allegro from Concerto in G major – Vivaldi: During lesson the question/answer game was played (Quadrant A, B, C, D). She understood the game and seemed to like it. Intonation and fluency of notes are still a problem (Quadrant A, B).

Salut d'Amour – Elgar: On the second page, shifts were jerky and insecure. Notes were incorrect in places and semitone shifts were too big (Quadrant A). It is not possible to work on phrasing, dynamics and the interpretation of the piece as yet (Quadrant C, D) because intonation and notes are still insecure (Quadrant A).

Term 1 week 4 (given 11/03/2008)

Scales: A, B flat majors, melodic and harmonic minors, major and minor arpeggios (3 octaves); chromatic scale on B (2 octaves).

1. Continue practising scales using the methods shown under week 1 and week 2. (Quadrant A, B, C, D)
2. What can you do to avoid making it sound as though there are bumps or accents on each note? In other words, how can you achieve a more even and flowing sound in your scales? (Quadrant A, C, D)
3. What kind of sound quality are we looking for when playing scales? (Quadrant A, C, D)
4. Can you describe the sound by linking it to an emotion or mood? (Quadrant C, D)
5. To improve the quality of your sound, think of that emotion or mood. Now try and make the violin's sound express what you feel inside. (Quadrant C, D)
6. What can be done technically in order to achieve the sound you want? (e.g. bowing closer to or further from the bridge, using a heavier or lighter bow, the amount of bow used, playing with the bow hair flat on the string or slanted etc.) (Quadrant A)

Study no. 5 – Kayser

1. Focus on making the study sound musical. Finish study if goal has been achieved. You will give the learner having lesson after you a performance of the study. You must first tell the story or describe the images that you are trying to convey, verbally. The other learner will judge whether he/she thought you were successful. (Quadrant A, B, C, D)

Salut d'Amour – Elgar

1. What is the tonality of this piece? Major or minor? Play the first phrase if you are not sure. (Quadrant A, B, C)
2. Does it change at all? If so, where? (Quadrant A)
3. How does this affect the mood of the piece? (Quadrant A, C)

4. What do you think the composer's intentions were by indicating that a section of the piece should be played on the G-string? (Quadrant A, C, D)
5. Are you able to vary the colour of your sound to match the mood of the piece? Did the mental images that you jotted down help you? (Quadrant A, C, D)
6. Think of an emotion that will help you achieve the desired sound and work at achieving that quality of sound. (Quadrant A, B, C, D)

Allegro from Concerto in G major – Vivaldi

1. If you had to rename this piece, what would you call it or what title would you use? What is your reason for giving it that title or name? (Quadrant A, C, D)
2. Think of the emotional content of the piece. How do you feel when you play a certain section? Mark key words that describe these feelings at appropriate places in the piece. (Quadrant A, B, C, D)
3. Work at conveying these feelings through the quality of your sound. (Quadrant A, B, C, D)

Minuet – Beethoven

1. Have you tried to imagine that you are singing this piece? Do you think it would help? In what way will it help you to play better? (Quadrant A, C, D)
2. Are you successful in conveying the character change between the A section and the B section? (Quadrant A, C, D)
3. Prepare this piece for a play-through with the piano during next week's lesson. (Quadrant A, B, C, D)

Feedback on week 4

Learner (received 18/03/2008)

Scales: Learner E dislikes practising scales but completed all the exercises (Quadrant A, B, C, D) because she realises that scales make up an important part of her training as a violinist (Quadrant B).

Study no. 5 – Kayser: Learner E had worked on the musicality of the study (Quadrant A, B, C, D).

Salut d'Amour – Elgar: Learner E was not sure about the tonality of the piece (Quadrant A, D) but she was aware of the fact that the tonality affects the mood of the piece (Quadrant C, D). She felt that she was able to vary the colour of the sound to match the different moods (A, C, D). She also felt that the jotting down key words to describe mental images helped to achieve the required sound (Quadrant A, C, D).

Allegro from Concerto in G major – Vivaldi: In answer to exercise no. 1 she wrote: "I would call it, 'Excited' because it is fast and sounds like a person that is excited or in a hurry." (Quadrant A, C, D) Learner E had worked on the emotional content of the piece and had tried to make it evident to someone listening (Quadrant A, B, C, D).

Minuet – Beethoven: In answer to the questions in exercise no. 1 she wrote: "Yes, I have sung it before. You get used to the tune, because it's stuck in your head and you remember the piece and the intonation and speed better. You always know what the next few bars you're going to play should sound like." (Quadrant A, C, D) She feels that she could work harder at making a difference between the character of the A section and that of the B section (Quadrant A, C, D).

Teacher (18/03/2008)

Learner E expressed frustration about her home-life and parents' divorce etc. She is going through a tough time and is taking things rather badly at the moment. She is also over-worked and tired, therefore, the holiday is most welcome to her.

Scales: Learner E dislikes having to practise scales (Quadrant C, D). She is, however, mature enough to realise that it forms an essential part of her training as a violinist. She therefore, forces herself to do them (Quadrant B). I don't think that she makes use of the method listed under "Week 1" but rather just plays the scales through. The fingering of the chromatic scale proves to be a challenge (Quadrant B). She played the 3-octave scale with audible shifts, which were more relaxed than before. Her intonation was also more reliable than before (Quadrant A).

Salut d'Amour – Elgar: The first page of this piece has progressed well. The intonation of the chromatic shifts was far more reliable (Quadrant A). Dynamics need attention (Quadrant A, C, D). The tonality of the piece was discussed during lesson (Quadrant A, B). The notes of the piece and difficult shifts and positions make it impossible for her to concentrate on the interpretation of the piece as yet (Quadrant C, D).

Allegro from Concerto in G major – Vivaldi: We had a play-through with the piano during lesson (Quadrant A, B, C, D). This greatly aided her intonation (Quadrant A). Extra dynamic indications, not marked in the music, were added to her part (Quadrant A, C, D). Semi-quaver passages need to be practised in rhythms of 4 and trills need to be practised separately (Quadrant A, B). She had marked words that described the emotional content of certain sections (Quadrant A, B, C, D). According to her, this helped her to play the piece better but this could not be deduced from her performance.

Minuet – Beethoven: The dynamics, phrasing and musicality need attention (Quadrant C, D) but she firstly has to get the piece fluent (Quadrant A, B). The intonation of runs has improved (Quadrant A). The section from letter C needs attention with regard to fluency (Quadrant A, B). Exercise no. 1 was intended to help her with the phrasing (Quadrant C, D) of the piece but she interpreted the question more technically (Quadrant A, B).

Appendix B: Questionnaire given to the learners at the end of the first term

At the end of the first term each learner received a questionnaire intended for the purpose of determining whether they had experienced any benefits from the past terms method of teaching. Each learner's response to the questionnaire appears below.

Learner A

Questionnaire – Term 1

1. **Did you like/dislike the exercises that you received for homework this past term? Explain.** "I liked a few exercises, such as vibrato and shifting exercises, that helped me to play better. Because I am very busy, I dislike exercises involving research as I know that I will not remember the information."
2. **What did you like about the homework? Circle as many as you like.** (Learner A's preferences appear in bold)
 - **The various methods used to practise scales (Quadrant A, B, C, D)**
 - **Practising scales in rhythms for speed (Quadrant A, B, C, D)**
 - Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)
 - Linking the quality of sound to a mental image (Quadrant C, D)
 - Linking the quality of sound to an emotion (Quadrant C, D)
 - Doing research on a composer or meaning of a title (Quadrant A, B)
 - Looking up the meaning of Italian words used in pieces (Quadrant A, B)
 - Doing research on the form of a piece (Quadrant A, B, D)
 - Playing the question/answer game (Quadrant A, B, C, D)
 - **Playing pieces with piano accompaniment (Quadrant A, B, C, D)**
 - Adding your own dynamics to pieces (Quadrant A, B, C, D)
 - **Following dynamic indications as marked in the piece (Quadrant B, C, D)**
 - Determining what kind of bowing to use in specific pieces (Quadrant A, B)
 - **Paying attention to the tempo indications (Quadrant B, C, D)**
 - **Following articulation markings (Quadrant A, B)**
 - Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)
 - Practising with a metronome (Quadrant A, B)
 - Marking phrases (Quadrant A, B, D)
 - **Practising one phrase at a time (Quadrant A, B, D)**
 - Highlighting repeated themes (Quadrant A, B, D)
 - Circling shifts (Quadrant A, B, D)
 - **Practising shifts separately (Quadrant A, B, D)**
 - **Practising pieces in sections (Quadrant B, D)**
 - Practising technical exercises (Quadrant A, B)
 - **Vibrato exercises (Quadrant A, B)**
 - **Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)**
3. **What did you dislike about the homework? Circle as many as you like.** (Learner A's less-preferred exercises appear in bold)
 - The various methods used to practise scales (Quadrant A, B, C, D)
 - Practising scales in rhythms for speed (Quadrant A, B, C, D)
 - **Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)**
 - **Linking the quality of sound to a mental image (Quadrant C, D)**
 - Linking the quality of sound to an emotion (Quadrant C, D)
 - **Doing research on a composer or meaning of a title (Quadrant A, B)**
 - **Looking up the meaning of Italian words used in pieces (Quadrant A, B)**
 - **Doing research on the form of a piece (Quadrant A, B, D)**
 - Playing the question/answer game (Quadrant A, B, C, D)
 - Playing pieces with piano accompaniment (Quadrant A, B, C, D)
 - Adding your own dynamics to pieces (Quadrant A, B, C, D)
 - Following dynamic indications as marked in the piece (Quadrant B, C, D)
 - Determining what kind of bowing to use in specific pieces (Quadrant A, B)
 - Paying attention to the tempo indications (Quadrant B, C, D)
 - Following articulation markings (Quadrant A, B)
 - **Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)**
 - Practising with a metronome (Quadrant A, B)
 - **Marking phrases (Quadrant A, B, D)**
 - Practising one phrase at a time (Quadrant A, B, D)
 - Highlighting repeated themes (Quadrant A, B, D)
 - **Circling shifts (Quadrant A, B, D)**
 - Practising shifts separately (Quadrant A, B, D)
 - Practising pieces in sections (Quadrant B, D)
 - Practising technical exercises (Quadrant A, B)
 - Vibrato exercises (Quadrant A, B)

- Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)
 - **Studies (Learner A added this option to the list)**
4. **Did you practise more or less this past term to what you normally do? Explain.** “I think that my practising decreased slightly because of the amount of stress that I am under and I find all the papers very daunting. I did sometimes, however, just enjoy playing my violin for fun without thinking too much about the technical exercises. When I did do the exercises, I felt that some of them helped a lot.”
 5. **Are you more or less motivated than before to practise? Explain.** “I am slightly less motivated because I usually only have time to practise a few things at a time and receiving the papers is very daunting and time consuming. I enjoy doing the exercises on the papers because they help me a lot but all the other questions daunt me and the volume of some exercises is too much.”
 6. **Were there exercises that you initially disliked or struggled with but with practise became more confident in and eventually liked? Can you circle these exercises?** (The exercises that Learner A marked appear in bold)
 - The various methods used to practise scales (Quadrant A, B, C, D)
 - **Practising scales in rhythms for speed (Quadrant A, B, C, D)**
 - Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)
 - Linking the quality of sound to a mental image (Quadrant C, D)
 - Linking the quality of sound to an emotion (Quadrant C, D)
 - Doing research on a composer or meaning of a title (Quadrant A, B)
 - Looking up the meaning of Italian words used in pieces (Quadrant A, B)
 - Doing research on the form of a piece (Quadrant A, B, D)
 - Playing the question/answer game (Quadrant A, B, C, D)
 - Playing pieces with piano accompaniment (Quadrant A, B, C, D)
 - Adding your own dynamics to pieces (Quadrant A, B, C, D)
 - Following dynamic indications as marked in the piece (Quadrant B, C, D)
 - Determining what kind of bowing to use in specific pieces (Quadrant A, B)
 - Paying attention to the tempo indications (Quadrant B, C, D)
 - Following articulation markings (Quadrant A, B)
 - Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)
 - **Practising with a metronome (Quadrant A, B)**
 - Marking phrases (Quadrant A, B, D)
 - **Practising one phrase at a time (Quadrant A, B, D)**
 - Highlighting repeated themes (Quadrant A, B, D)
 - Circling shifts (Quadrant A, B, D)
 - **Practising shifts separately (Quadrant A, B, D)**
 - **Practising pieces in sections (Quadrant B, D)**
 - **Practising technical exercises (Quadrant A, B)**
 - **Vibrato exercises (Quadrant A, B)**
 - Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)
 7. **Did you like receiving a printed copy of the exercises to be done for homework? Explain.** “No. There were too many papers. I have an organisational problem and I kept on mixing up the papers and couldn’t always find all the exercises.”
 8. **What is your opinion about the volume of work covered every week?** “The volume was fine. I could, however, never get through all the exercises for the scales.”
 9. **On a scale of 0 to 10 where 0 represents no progress and 10 represents marked progress, rate your progress this term.** “7”
 10. **Using the same scale, how would you have rated your progress previously for the same period of time i.e. a term?** “5”
 11. **If you could change something, with regard to the homework exercises covered this term, what would you change?** “I would prefer to focus on a few exercises at a time and perfect them.”
 12. **Do you have any other comments that you would like to make?** “No other comments.”

Learner B

Questionnaire – Term 1

1. **Did you like/dislike the exercises that you received for homework this past term? Explain.** “I liked the exercises as I learnt more about the pieces, i.e. the style, that helped me play better. It was also more organised. I knew what to practise for each piece. The exercises for the pieces helped to not make the pieces ‘die out’ and become boring and repetitive.”
2. **What did you like about the homework? Circle as many as you like.** (Learner B’s preferences appear in bold)
 - The various methods used to practise scales (Quadrant A, B, C, D)
 - Practising scales in rhythms for speed (Quadrant A, B, C, D)
 - Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)
 - Linking the quality of sound to a mental image (Quadrant C, D)
 - Linking the quality of sound to an emotion (Quadrant C, D)

- **Doing research on a composer or meaning of a title (Quadrant A, B)**
 - **Looking up the meaning of Italian words used in pieces (Quadrant A, B)**
 - **Doing research on the form of a piece (Quadrant A, B, D)**
 - **Playing the question/answer game (Quadrant A, B, C, D)**
 - **Playing pieces with piano accompaniment (Quadrant A, B, C, D)**
 - Adding your own dynamics to pieces (Quadrant A, B, C, D)
 - **Following dynamic indications as marked in the piece (Quadrant B, C, D)**
 - **Determining what kind of bowing to use in specific pieces (Quadrant A, B)**
 - **Paying attention to the tempo indications (Quadrant B, C, D)**
 - **Following articulation markings (Quadrant A, B)**
 - **Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)**
 - Practising with a metronome (Quadrant A, B)
 - Marking phrases (Quadrant A, B, D)
 - Practising one phrase at a time (Quadrant A, B, D)
 - Highlighting repeated themes (Quadrant A, B, D)
 - Circling shifts (Quadrant A, B, D)
 - **Practising shifts separately (Quadrant A, B, D)**
 - **Practising pieces in sections (Quadrant B, D)**
 - **Practising technical exercises (Quadrant A, B)**
 - Vibrato exercises (Quadrant A, B)
 - **Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)**
3. **What did you dislike about the homework? Circle as many as you like.** (Learner B's less-preferred exercises appear in bold)
- The various methods used to practise scales (Quadrant A, B, C, D)
 - Practising scales in rhythms for speed (Quadrant A, B, C, D)
 - **Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)**
 - **Linking the quality of sound to a mental image (Quadrant C, D)**
 - **Linking the quality of sound to an emotion (Quadrant C, D)**
 - Doing research on a composer or meaning of a title (Quadrant A, B)
 - Looking up the meaning of Italian words used in pieces (Quadrant A, B)
 - Doing research on the form of a piece (Quadrant A, B, D)
 - Playing the question/answer game (Quadrant A, B, C, D)
 - Playing pieces with piano accompaniment (Quadrant A, B, C, D)
 - Adding your own dynamics to pieces (Quadrant A, B, C, D)
 - Following dynamic indications as marked in the piece (Quadrant B, C, D)
 - Determining what kind of bowing to use in specific pieces (Quadrant A, B)
 - Paying attention to the tempo indications (Quadrant B, C, D)
 - Following articulation markings (Quadrant A, B)
 - Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)
 - Practising with a metronome (Quadrant A, B)
 - Marking phrases (Quadrant A, B, D)
 - Practising one phrase at a time (Quadrant A, B, D)
 - Highlighting repeated themes (Quadrant A, B, D)
 - Circling shifts (Quadrant A, B, D)
 - Practising shifts separately (Quadrant A, B, D)
 - Practising pieces in sections (Quadrant B, D)
 - Practising technical exercises (Quadrant A, B)
 - Vibrato exercises (Quadrant A, B)
 - Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)
4. **Did you practise more or less this past term to what you normally do? Explain.**
 "I practised more, although I should practise a lot more."
5. **Are you more or less motivated than before to practise? Explain.** "More motivated because I want to do well."
6. **Were there exercises that you initially disliked or struggled with but with practise became more confident in and eventually liked? Can you circle these exercises?** (The exercises that Learner B marked appear in bold)
- The various methods used to practise scales (Quadrant A, B, C, D)
 - Practising scales in rhythms for speed (Quadrant A, B, C, D)
 - Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)
 - Linking the quality of sound to a mental image (Quadrant C, D)
 - Linking the quality of sound to an emotion (Quadrant C, D)
 - Doing research on a composer or meaning of a title (Quadrant A, B)
 - Looking up the meaning of Italian words used in pieces (Quadrant A, B)
 - Doing research on the form of a piece (Quadrant A, B, D)
 - **Playing the question/answer game (Quadrant A, B, C, D)**
 - Playing pieces with piano accompaniment (Quadrant A, B, C, D)
 - **Adding your own dynamics to pieces (Quadrant A, B, C, D)**
 - Following dynamic indications as marked in the piece (Quadrant B, C, D)
 - Determining what kind of bowing to use in specific pieces (Quadrant A, B)
 - Paying attention to the tempo indications (Quadrant B, C, D)
 - **Following articulation markings (Quadrant A, B)**

- Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)
 - Practising with a metronome (Quadrant A, B)
 - Marking phrases (Quadrant A, B, D)
 - **Practising one phrase at a time (Quadrant A, B, D)**
 - Highlighting repeated themes (Quadrant A, B, D)
 - Circling shifts (Quadrant A, B, D)
 - Practising shifts separately (Quadrant A, B, D)
 - Practising pieces in sections (Quadrant B, D)
 - Practising technical exercises (Quadrant A, B)
 - Vibrato exercises (Quadrant A, B)
 - Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)
7. **Did you like receiving a printed copy of the exercises to be done for homework? Explain.** “Yes, it was more organised. I knew what to practise for each piece.”
 8. **What is your opinion about the volume of work covered every week?** “Sometimes I couldn’t manage all of it but I think that challenged me to work harder so ja, I liked the volume.”
 9. **On a scale of 0 to 10 where 0 represents no progress and 10 represents marked progress, rate your progress this term.** “7”
 10. **Using the same scale, how would you have rated your progress previously for the same period of time i.e. a term?** “4”
 11. **If you could change something, with regard to the homework exercises covered this term, what would you change?** “I wouldn’t change anything.”
 12. **Do you have any other comments that you would like to make?** “No further comments.”

Learner C

Questionnaire – Term 1

1. **Did you like/dislike the exercises that you received for homework this past term? Explain.** “I liked some of them but I did not like making markings on the music using colour.”
2. **What did you like about the homework? Circle as many as you like.** (Learner C’s preferences appear in bold)
 - **The various methods used to practise scales (Quadrant A, B, C, D)**
 - **Practising scales in rhythms for speed (Quadrant A, B, C, D)**
 - Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)
 - Linking the quality of sound to a mental image (Quadrant C, D)
 - Linking the quality of sound to an emotion (Quadrant C, D)
 - **Doing research on a composer or meaning of a title (Quadrant A, B)**
 - **Looking up the meaning of Italian words used in pieces (Quadrant A, B)**
 - Doing research on the form of a piece (Quadrant A, B, D)
 - **Playing the question/answer game (Quadrant A, B, C, D)**
 - **Playing pieces with piano accompaniment (Quadrant A, B, C, D)**
 - Adding your own dynamics to pieces (Quadrant A, B, C, D)
 - **Following dynamic indications as marked in the piece (Quadrant B, C, D)**
 - Determining what kind of bowing to use in specific pieces (Quadrant A, B)
 - Paying attention to the tempo indications (Quadrant B, C, D)
 - **Following articulation markings (Quadrant A, B)**
 - **Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)**
 - Practising with a metronome (Quadrant A, B)
 - Marking phrases (Quadrant A, B, D)
 - **Practising one phrase at a time (Quadrant A, B, D)**
 - Highlighting repeated themes (Quadrant A, B, D)
 - Circling shifts (Quadrant A, B, D)
 - **Practising shifts separately (Quadrant A, B, D)**
 - **Practising pieces in sections (Quadrant B, D)**
 - Practising technical exercises (Quadrant A, B)
 - **Vibrato exercises (Quadrant A, B)**
 - **Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)**
3. **What did you dislike about the homework? Circle as many as you like.** (Learner C’s less-preferred exercises appear in bold)
 - The various methods used to practise scales (Quadrant A, B, C, D)
 - Practising scales in rhythms for speed (Quadrant A, B, C, D)
 - **Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)**
 - **Linking the quality of sound to a mental image (Quadrant C, D)**
 - **Linking the quality of sound to an emotion (Quadrant C, D)**
 - Doing research on a composer or meaning of a title (Quadrant A, B)
 - Looking up the meaning of Italian words used in pieces (Quadrant A, B)

- **Doing research on the form of a piece (Quadrant A, B, D)**
 - Playing the question/answer game (Quadrant A, B, C, D)
 - Playing pieces with piano accompaniment (Quadrant A, B, C, D)
 - **Adding your own dynamics to pieces (Quadrant A, B, C, D)**
 - Following dynamic indications as marked in the piece (Quadrant B, C, D)
 - **Determining what kind of bowing to use in specific pieces (Quadrant A, B)**
 - Paying attention to the tempo indications (Quadrant B, C, D)
 - Following articulation markings (Quadrant A, B)
 - Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)
 - Practising with a metronome (Quadrant A, B)
 - **Marking phrases (Quadrant A, B, D)**
 - Practising one phrase at a time (Quadrant A, B, D)
 - **Highlighting repeated themes (Quadrant A, B, D)**
 - **Circling shifts (Quadrant A, B, D)**
 - Practising shifts separately (Quadrant A, B, D)
 - Practising pieces in sections (Quadrant B, D)
 - **Practising technical exercises (Quadrant A, B)**
 - Vibrato exercises (Quadrant A, B)
 - Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)
4. **Did you practise more or less this past term to what you normally do? Explain.** “Much more, because the volume of the work was more and the work was more difficult.”
 5. **Are you more or less motivated than before to practise? Explain.** “More motivated because the pieces were beautiful if played properly. The challenge for me was, therefore, to play the pieces beautifully as soon as possible.”
 6. **Were there exercises that you initially disliked or struggled with but with practise became more confident in and eventually liked? Can you circle these exercises?** (The exercises that Learner C marked appear in bold)
 - **The various methods used to practise scales (Quadrant A, B, C, D)**
 - **Practising scales in rhythms for speed (Quadrant A, B, C, D)**
 - Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)
 - Linking the quality of sound to a mental image (Quadrant C, D)
 - Linking the quality of sound to an emotion (Quadrant C, D)
 - **Doing research on a composer or meaning of a title (Quadrant A, B)**
 - Looking up the meaning of Italian words used in pieces (Quadrant A, B)
 - Doing research on the form of a piece (Quadrant A, B, D)
 - Playing the question/answer game (Quadrant A, B, C, D)
 - Playing pieces with piano accompaniment (Quadrant A, B, C, D)
 - Adding your own dynamics to pieces (Quadrant A, B, C, D)
 - Following dynamic indications as marked in the piece (Quadrant B, C, D)
 - Determining what kind of bowing to use in specific pieces (Quadrant A, B)
 - Paying attention to the tempo indications (Quadrant B, C, D)
 - Following articulation markings (Quadrant A, B)
 - Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)
 - Practising with a metronome (Quadrant A, B)
 - Marking phrases (Quadrant A, B, D)
 - **Practising one phrase at a time (Quadrant A, B, D)**
 - Highlighting repeated themes (Quadrant A, B, D)
 - Circling shifts (Quadrant A, B, D)
 - Practising shifts separately (Quadrant A, B, D)
 - Practising pieces in sections (Quadrant B, D)
 - Practising technical exercises (Quadrant A, B)
 - Vibrato exercises (Quadrant A, B)
 - **Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)**
 7. **Did you like receiving a printed copy of the exercises to be done for homework? Explain.** “Yes, because then you could see everything that had to be done, and it was explained to you.”
 8. **What is your opinion about the volume of work covered every week?** “It is quite a large volume of work for one week and this made it hard to practise all four pieces thoroughly every week.”
 9. **On a scale of 0 to 10 where 0 represents no progress and 10 represents marked progress, rate your progress this term.** “8”
 10. **Using the same scale, how would you have rated your progress previously for the same period of time i.e. a term?** “7”
 11. **If you could change something, with regard to the homework exercises covered this term, what would you change?** “Making markings on the music.”
 12. **Do you have any other comments that you would like to make?** “It was a lot of work but it was enjoyable. I just didn’t like the study.”

Learner D

Questionnaire – Term 1

1. Did you like/dislike the exercises that you received for homework this past term? Explain. “Most of them I liked. Only some were not on my favourites list.”
2. What did you like about the homework? Circle as many as you like. (Learner D’s preferences appear in bold)
 - The various methods used to practise scales (Quadrant A, B, C, D)
 - Practising scales in rhythms for speed (Quadrant A, B, C, D)
 - **Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)**
 - **Linking the quality of sound to a mental image (Quadrant C, D)**
 - **Linking the quality of sound to an emotion (Quadrant C, D)**
 - **Doing research on a composer or meaning of a title (Quadrant A, B)**
 - **Looking up the meaning of Italian words used in pieces (Quadrant A, B)**
 - **Doing research on the form of a piece (Quadrant A, B, D)**
 - **Playing the question/answer game (Quadrant A, B, C, D)**
 - **Playing pieces with piano accompaniment (Quadrant A, B, C, D)**
 - **Adding your own dynamics to pieces (Quadrant A, B, C, D)**
 - **Following dynamic indications as marked in the piece (Quadrant B, C, D)**
 - Determining what kind of bowing to use in specific pieces (Quadrant A, B)
 - Paying attention to the tempo indications (Quadrant B, C, D)
 - Following articulation markings (Quadrant A, B)
 - **Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)**
 - Practising with a metronome (Quadrant A, B)
 - **Marking phrases (Quadrant A, B, D)**
 - **Practising one phrase at a time (Quadrant A, B, D)**
 - **Highlighting repeated themes (Quadrant A, B, D)**
 - Circling shifts (Quadrant A, B, D)
 - Practising shifts separately (Quadrant A, B, D)
 - **Practising pieces in sections (Quadrant B, D)**
 - Practising technical exercises (Quadrant A, B)
 - Vibrato exercises (Quadrant A, B)
 - **Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)**
3. What did you dislike about the homework? Circle as many as you like. (Learner D’s less-preferred exercises appear in bold)
 - The various methods used to practise scales (Quadrant A, B, C, D)
 - **Practising scales in rhythms for speed (Quadrant A, B, C, D)**
 - Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)
 - Linking the quality of sound to a mental image (Quadrant C, D)
 - Linking the quality of sound to an emotion (Quadrant C, D)
 - Doing research on a composer or meaning of a title (Quadrant A, B)
 - Looking up the meaning of Italian words used in pieces (Quadrant A, B)
 - Doing research on the form of a piece (Quadrant A, B, D)
 - Playing the question/answer game (Quadrant A, B, C, D)
 - Playing pieces with piano accompaniment (Quadrant A, B, C, D)
 - Adding your own dynamics to pieces (Quadrant A, B, C, D)
 - Following dynamic indications as marked in the piece (Quadrant B, C, D)
 - Determining what kind of bowing to use in specific pieces (Quadrant A, B)
 - **Paying attention to the tempo indications (Quadrant B, C, D)**
 - Following articulation markings (Quadrant A, B)
 - Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)
 - Practising with a metronome (Quadrant A, B)
 - Marking phrases (Quadrant A, B, D)
 - Practising one phrase at a time (Quadrant A, B, D)
 - Highlighting repeated themes (Quadrant A, B, D)
 - **Circling shifts (Quadrant A, B, D)**
 - **Practising shifts separately (Quadrant A, B, D)**
 - Practising pieces in sections (Quadrant B, D)
 - Practising technical exercises (Quadrant A, B)
 - **Vibrato exercises (Quadrant A, B)**
 - Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)
4. Did you practise more or less this past term to what you normally do? Explain. “I think I practised more but I could do even more.”
5. Are you more or less motivated than before to practise? Explain. “I am a little more motivated but I do get lazy.”
6. Were there exercises that you initially disliked or struggled with but with practise became more confident in and eventually liked? Can you circle these exercises? (The exercises that Learner D marked appear in bold)

- **The various methods used to practise scales (Quadrant A, B, C, D)**
 - Practising scales in rhythms for speed (Quadrant A, B, C, D)
 - Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)
 - Linking the quality of sound to a mental image (Quadrant C, D)
 - Linking the quality of sound to an emotion (Quadrant C, D)
 - Doing research on a composer or meaning of a title (Quadrant A, B)
 - Looking up the meaning of Italian words used in pieces (Quadrant A, B)
 - Doing research on the form of a piece (Quadrant A, B, D)
 - Playing the question/answer game (Quadrant A, B, C, D)
 - Playing pieces with piano accompaniment (Quadrant A, B, C, D)
 - Adding your own dynamics to pieces (Quadrant A, B, C, D)
 - Following dynamic indications as marked in the piece (Quadrant B, C, D)
 - **Determining what kind of bowing to use in specific pieces (Quadrant A, B)**
 - Paying attention to the tempo indications (Quadrant B, C, D)
 - **Following articulation markings (Quadrant A, B)**
 - Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)
 - Practising with a metronome (Quadrant A, B)
 - Marking phrases (Quadrant A, B, D)
 - Practising one phrase at a time (Quadrant A, B, D)
 - Highlighting repeated themes (Quadrant A, B, D)
 - **Circling shifts (Quadrant A, B, D)**
 - **Practising shifts separately (Quadrant A, B, D)**
 - Practising pieces in sections (Quadrant B, D)
 - **Practising technical exercises (Quadrant A, B)**
 - Vibrato exercises (Quadrant A, B)
 - Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)
7. **Did you like receiving a printed copy of the exercises to be done for homework? Explain.** “Yes. Everything was there on the piece of paper. There were clear instructions and I knew exactly what I had to do.”
 8. **What is your opinion about the volume of work covered every week?** “The volume of work is fine. I could do better at how many days I practise.”
 9. **On a scale of 0 to 10 where 0 represents no progress and 10 represents marked progress, rate your progress this term.** “7”
 10. **Using the same scale, how would you have rated your progress previously for the same period of time i.e. a term?** “7”
 11. **If you could change something, with regard to the homework exercises covered this term, what would you change?** “I would not change anything.”
 12. **Do you have any other comments that you would like to make?** “I have no other comments to make.”

Learner E

Questionnaire – Term 1

1. **Did you like/dislike the exercises that you received for homework this past term? Explain.** “I liked it, because I got to focus on the small details, improved intonation and dynamics, put emotions to the piece etc.”
2. **What did you like about the homework? Circle as many as you like.** (Learner E’s preferences appear in bold)
 - The various methods used to practise scales (Quadrant A, B, C, D)
 - Practising scales in rhythms for speed (Quadrant A, B, C, D)
 - **Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)**
 - **Linking the quality of sound to a mental image (Quadrant C, D)**
 - **Linking the quality of sound to an emotion (Quadrant C, D)**
 - Doing research on a composer or meaning of a title (Quadrant A, B)
 - Looking up the meaning of Italian words used in pieces (Quadrant A, B)
 - Doing research on the form of a piece (Quadrant A, B, D)
 - **Playing the question/answer game (Quadrant A, B, C, D)**
 - **Playing pieces with piano accompaniment (Quadrant A, B, C, D)**
 - **Adding your own dynamics to pieces (Quadrant A, B, C, D)**
 - Following dynamic indications as marked in the piece (Quadrant B, C, D)
 - Determining what kind of bowing to use in specific pieces (Quadrant A, B)
 - Paying attention to the tempo indications (Quadrant B, C, D)
 - Following articulation markings (Quadrant A, B)
 - Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)
 - Practising with a metronome (Quadrant A, B)
 - **Marking phrases (Quadrant A, B, D)**
 - Practising one phrase at a time (Quadrant A, B, D)
 - **Highlighting repeated themes (Quadrant A, B, D)**

- **Circling shifts (Quadrant A, B, D)**
 - Practising shifts separately (Quadrant A, B, D)
 - Practising pieces in sections (Quadrant B, D)
 - Practising technical exercises (Quadrant A, B)
 - Vibrato exercises (Quadrant A, B)
 - **Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)**
3. **What did you dislike about the homework? Circle as many as you like.** (Learner E's less-preferred exercises appear in bold)
- **The various methods used to practise scales (Quadrant A, B, C, D)**
 - **Practising scales in rhythms for speed (Quadrant A, B, C, D)**
 - Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)
 - Linking the quality of sound to a mental image (Quadrant C, D)
 - Linking the quality of sound to an emotion (Quadrant C, D)
 - **Doing research on a composer or meaning of a title (Quadrant A, B)**
 - **Looking up the meaning of Italian words used in pieces (Quadrant A, B)**
 - **Doing research on the form of a piece (Quadrant A, B, D)**
 - Playing the question/answer game (Quadrant A, B, C, D)
 - Playing pieces with piano accompaniment (Quadrant A, B, C, D)
 - Adding your own dynamics to pieces (Quadrant A, B, C, D)
 - Following dynamic indications as marked in the piece (Quadrant B, C, D)
 - Determining what kind of bowing to use in specific pieces (Quadrant A, B)
 - Paying attention to the tempo indications (Quadrant B, C, D)
 - Following articulation markings (Quadrant A, B)
 - Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)
 - Practising with a metronome (Quadrant A, B)
 - Marking phrases (Quadrant A, B, D)
 - Practising one phrase at a time (Quadrant A, B, D)
 - Highlighting repeated themes (Quadrant A, B, D)
 - Circling shifts (Quadrant A, B, D)
 - Practising shifts separately (Quadrant A, B, D)
 - Practising pieces in sections (Quadrant B, D)
 - **Practising technical exercises (Quadrant A, B)**
 - Vibrato exercises (Quadrant A, B)
 - Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)
4. **Did you practise more or less this past term to what you normally do? Explain.** "Less, because I am extremely busy with school and extramural activities, such as sport. I'm not in a routine yet, since I moved and my life changed a lot."
5. **Are you more or less motivated than before to practise? Explain.** I am more motivated to practise though when I get the time, because I make more progress and it's fun."
6. **Were there exercises that you initially disliked or struggled with but with practise became more confident in and eventually liked? Can you circle these exercises?** (The exercises that Learner E marked appear in bold)
- The various methods used to practise scales (Quadrant A, B, C, D)
 - Practising scales in rhythms for speed (Quadrant A, B, C, D)
 - Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)
 - Linking the quality of sound to a mental image (Quadrant C, D)
 - Linking the quality of sound to an emotion (Quadrant C, D)
 - Doing research on a composer or meaning of a title (Quadrant A, B)
 - Looking up the meaning of Italian words used in pieces (Quadrant A, B)
 - Doing research on the form of a piece (Quadrant A, B, D)
 - Playing the question/answer game (Quadrant A, B, C, D)
 - Playing pieces with piano accompaniment (Quadrant A, B, C, D)
 - Adding your own dynamics to pieces (Quadrant A, B, C, D)
 - Following dynamic indications as marked in the piece (Quadrant B, C, D)
 - Determining what kind of bowing to use in specific pieces (Quadrant A, B)
 - Paying attention to the tempo indications (Quadrant B, C, D)
 - Following articulation markings (Quadrant A, B)
 - Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)
 - Practising with a metronome (Quadrant A, B)
 - **Marking phrases (Quadrant A, B, D)**
 - **Practising one phrase at a time (Quadrant A, B, D)**
 - Highlighting repeated themes (Quadrant A, B, D)
 - Circling shifts (Quadrant A, B, D)
 - Practising shifts separately (Quadrant A, B, D)
 - **Practising pieces in sections (Quadrant B, D)**
 - **Practising technical exercises (Quadrant A, B)**
 - **Vibrato exercises (Quadrant A, B)**
 - Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)

7. **Did you like receiving a printed copy of the exercises to be done for homework? Explain.** “Yes, because for some unknown reason I paid more attention to instructions and I got questions to answer and had to think everything through and had to communicate about the stuff.”
8. **What is your opinion about the volume of work covered every week?** “Just enough, NOT more!!”
9. **On a scale of 0 to 10 where 0 represents no progress and 10 represents marked progress, rate your progress this term.** “7”
10. **Using the same scale, how would you have rated your progress previously for the same period of time i.e. a term?** “5”
11. **If you could change something, with regard to the homework exercises covered this term, what would you change?** “Nothing really. Less scales? I know that would never happen though. I also didn’t enjoy the study either.”
12. **Do you have any other comments that you would like to make?** Thank you, it was very fun and it would be great if I could always get my homework like this.”

Appendix C: Exercises used in the practical experiment and the feedback received during the second term.

Learner A

Term 2 week 1 (This homework sheet must be kept in your flip file. Given 16/04/2008)

Scales: A, B flat major, melodic and harmonic minors, major and minor arpeggios (3 octaves); F major, melodic and harmonic minors, major and minor arpeggios (2 octaves); chromatic scale on B (2 octaves); dominant 7th of E flat major (2 octaves).

All scales must be practised as follows:

1. Repeated notes.
2. Separate bows.
3. Slurred. (Quadrant A, B, D)

**** Focus on fluency and intonation.** (Quadrant A, B)

Study no. 17 – Kayser

Learn the notes of the study by practising sections at a time as follows:

1. Make shifts audible to help with intonation. (Quadrant A, B, D)
2. Play the section without audible shifts. (A, B, D)

**** Focus on fluency and intonation and shifting.** (Quadrant A, B, D)

Second movement from Sonata in g minor – Vivaldi

Learn the notes of the piece by practising in sections. Remember:

1. All semi-quaver passages need to be practised in rhythms of 4. (Quadrant A, B, D)
2. Where optional bowing indications occur, experiment with the various possibilities and choose the one that you think is the most appropriate. (Quadrant A, B, D)

**** Focus on fluency and intonation.** (Quadrant A, B)

First movement from Sonatina no. 6 – Telemann

Practise the piece in sections. Focus on:

1. Articulation. (Quadrant A, B, D)
2. Articulation and dynamics. (Quadrant A, B, C, D)

**** Focus on articulation and dynamics.** (Quadrant A, B, C, D)

Melody on the G-string – Rachmaninoff

Practise a section at a time. Practise to achieve:

1. Smooth, in tune shifts. (Quadrant A, B, D)
2. Practise with the metronome for correct rhythm. (Quadrant A, B)

**** Focus on fluency and intonation.** (Quadrant A, B)

Tambourin – Grétry

Practise a section at a time. Remember:

1. All semi-quaver passages need to be practised in rhythms. (Quadrant A, B, D)
2. All intonation inconsistencies need to be cleared. (Quadrant A, B)

**** Focus on fluency and intonation.** (Quadrant A, B)

Duet

Learn notes. A practice with a duet partner will follow next week. (Quadrant A, B, C, D)

**** Focus on fluency, intonation and rhythm.** (Quadrant A, B)

Feedback on week 1

Learner (received 23/04/2008)

"I really liked the new way the homework is set out."

Scales: "I am still struggling with the dominant 7th of E flat major, but repeated practice is helping." (Quadrant A, B)

Study no. 17 – Kayser: "Played sections slowly." (Quadrant A, B)

Second movement from Sonata in g minor – Vivaldi: "Practising rhythms really helped a lot and an immediate improvement was noticed." (Quadrant A, B, D)

First movement from Sonatina no. 6 – Telemann: "I focussed particularly on the articulation." (Quadrant A, B, D)

Melody on the G-string – Rachmaninoff: "I really need to focus on shifts and practising the shifts are helping with the flow of the piece." (Quadrant A, B, D)

Tambourin – Grétry: "I practised the piece in sections and focussed on intonation." (Quadrant A, B)

Teacher (23/04/2008)

Learner A practised three times this week. Her attitude was positive and she did not complain about the homework.

Scales: Good tone production when she focuses on it (Quadrant A, B). The intonation of the scales has benefited from the repeated-note exercise (Quadrant A, B). Her shifts have become smoother (Quadrant A, B, D).

First movement from Sonatina no. 6 – Telemann: Fluency of notes has almost been achieved (Quadrant A, B). There are, however, still intonation inaccuracies (Quadrant A). The low first fingers are too high and the sections in second position are out of tune. A few rhythmic problems also occurred but these were cleared during lesson. Articulation of quavers should be less legato (Quadrant A, B, D). Dynamics are audible most of the time but need to be clearer (Quadrant A, B, C, D).

Tambourin – Grétry: Intonation has improved but still needs attention (Quadrant A). Co-ordination problems occur in the string crossing and triplet passages (Quadrant A, B, D). Fluency has not been achieved as yet (Quadrant A, B).

Melody on the G-string – Rachmaninoff: This piece is much more fluent, rhythmic and in tune (Quadrant A, B). Learner A, however, tends to stop the bow at the shifts. She needs to focus on achieving a legato sound (Quadrant A, B, D).

Term 2 week 2 (This homework sheet must be kept in your flip file – given 23/04/2008)

Scales: A, B flat major, melodic and harmonic minors, major and minor arpeggios (3 octaves); F major, melodic and harmonic minors, major and minor arpeggios (2 octaves); chromatic scale on B (2 octaves); dominant 7th of E flat major (2 octaves).

All scales must be practised as follows:

1. Repeated notes.
2. Separate bows.
3. Slurred. (Quadrant A, B, D)

**** Focus on fluency and intonation.** (Quadrant A, B)

- Is the intonation of your scales reliable or does it fluctuate? (Quadrant A)
- Do you always correct notes that are out of tune? (Quadrant A, B)
- Do you feel that the fluency and intonation of your scales has improved this week? Explain. (Quadrant A, B, D)

Study no. 17 – Kayser

Learn the notes of the study by practising sections at a time as follows:

1. Make shifts audible to help with intonation. (Quadrant A, B, D)
2. Play the section without audible shifts. (A, B, D)

**** Focus on fluency and intonation and shifting.** (Quadrant A, B, D)

- Did sounding the shifts help with the intonation of the study? If so, in what way? (Quadrant A, B, D)
- Have you paid attention to achieving fluency of the sections that you practised? (Quadrant A, B)

Second movement from Sonata in g minor – Vivaldi

Learn the notes up to the end of the piece by practising in sections. Remember:

1. All semi-quaver passages need to be practised in rhythms of 4. (Quadrant A, B, D)
2. Where optional bowing indications occur, experiment with the various possibilities and choose the one that you think is the most appropriate. (Quadrant A, B, D)

**** Focus on fluency and intonation.** (Quadrant A, B)

- Are the notes of the sections that you practised, fluent and in tune? (Quadrant A, B)
- Have you mastered the co-ordination of the semi-quaver passages? (Quadrant A, B, D)

First movement from Sonatina no. 6 – Telemann

- Think of the two types of bowing used in the piece to help you with the articulation. (Quadrant A, B, D)
- Think of your use of bow when focussing on dynamics. (Quadrant A, B, C, D)

**** Focus on shaping phrases.** (Quadrant A, B, C, D)

Melody on the G-string – Rachmaninoff

- Are you able to play the whole piece through with the metronome? (Quadrant A, B)
- Are the shifts smooth and in tune? (Quadrant A, B, D)

**** Focus on fluency and intonation.** (Quadrant A, B)

Tambourin – Grétry

- Is the piece fluent and in tune? (Quadrant A, B)
- Practise the string crossings in rhythms of 3 and 6. (Quadrant A, B, D)

**** Focus on fluency and intonation.** (Quadrant A, B)

Duet

- Are you able to play the piece fluently and in tune? (Quadrant A, B)
- Practise with a metronome to help you with the rhythm (Quadrant A, B)

**** Focus on adding dynamics.** (Quadrant A, B, C, D)

Feedback on week 2

Learner (received 30/04/2008)

Scales: “I found that it helped my intonation when I repeated the notes (Quadrant A, B, D). I still find it difficult to slur eight notes per bow (Quadrant A, B, D).”

Study no. 17 – Kayser: “I practised hard on the shifts (Quadrant A, B, D). I need to count better (Quadrant A, B).”

Second movement from Sonata in g minor – Vivaldi: “I practised sections in rhythms and it really helped (Quadrant A, B, D).”

First movement from Sonatina no. 6 – Telemann: “I focussed on the fluency (Quadrant A, B) and dynamics (Quadrant A, B, C, D).”

Melody on the G-string – Rachmaninoff: “I focussed on the shifts (Quadrant A, B, D) and intonation (Quadrant A).”

Tambourin – Grétry: “The rhythms really helped me to play the string crossings more fluently (Quadrant A, B, D).”

Teacher (30/04/2008)

Scales: The intonation of the scales was generally good (Quadrant A). The shifts were smooth, relaxed and mostly in tune (Quadrant A, B, D). The sound was warm and rich (Quadrant A, B).

Study no. 17 - Kayser: Intonation has not been achieved as most of the shifts were out of tune (Quadrant A). Rhythm proved to be a problem area (Quadrant A, B). All minims and tied minims were made too short and Learner A really struggled to correct this. A considerable amount of time was spent on this aspect. She was asked to practice with a metronome. In the faster sections where détaché bowing was required, her bowing action was stiff. She was given an exercise, which she quickly mastered during

lesson and which gave her a more relaxed wrist movement (Quadrant A, B). Fluency, accurate intonation and in tune shifts have not yet been achieved (Quadrant A, B, D).

Second movement from Sonata in g minor – Vivaldi: There were sections where the tempo was inconsistent (Quadrant A). Rhythm was a problem (Quadrant A, B). Tied notes and entries after rests were always late. Semi-quaver passages need to be practised in rhythms of 2 and 4 (Quadrant A, B, D). Fluency and intonation have not been achieved (Quadrant A, B).

Term 2 week 3 (given 30/04/2008)

Scales: A, B flat major, melodic and harmonic minors, major and minor arpeggios (3 octaves); F, F sharp major, melodic and harmonic minors, major and minor arpeggios (2 octaves); chromatic scale on B, C (2 octaves); dominant 7th of E flat major (2 octaves).

All scales must be practised as follows:

1. Repeated notes.
2. Separate bows.
3. Slurred. (Quadrant A, B, D)

**** Focus on fluency, intonation and tone production.** (Quadrant A, B)

Study no. 17 – Kayser

1. Practise the F major section by playing the notes 3 times each. Concentrate on achieving a relaxed right hand wrist movement. (Quadrant A, B, D)
2. Practise the shifts that are out of tune, separately and focus on smooth, even movement. (Quadrant A, B, D)

**** Focus on fluency, intonation and shifting.** (Quadrant A, B, D)

Second movement from Sonata in g minor – Vivaldi

Learn the notes up to the end of the piece by practising in sections. Remember:

1. Practise rhythms for co-ordination. (Quadrant A, B, D)
2. Practise shifts and difficult finger patterns separately in order to achieve accurate intonation. (Quadrant A, B, D)
3. Practise in sections to achieve fluency of notes. (Quadrant A, B)

**** Focus on fluency and intonation.** (Quadrant A, B)

First movement from Sonatina no. 6 - Telemann

Practise a section at a time for:

1. Phrasing and dynamics. (Quadrant A, B, C, D)
2. Play the question-and-answer game to help with the phrasing. (Quadrant A, B, C, D)
3. Make music. (Quadrant A, B, C, D)

**** Focus on making music.** (Quadrant A, B, C, D)

Melody on the G-string – Rachmaninoff

Practise a section at a time and focus on:

1. Phrasing and dynamics. (Quadrant A, B, C, D)
2. Tempo changes. (Quadrant A, B, C, D)

**** Focus on phrasing, dynamics and tempo changes.** (Quadrant A, B, C, D)

Tambourin – Grétry

1. Practise string crossings in rhythms. (Quadrant A, B, D)
2. Practise the triple stopping separately for intonation. (Quadrant A, B)
3. Concentrate on conveying the different moods of the piece. (Quadrant C, D)

**** Focus on the moods of the piece.** (Quadrant C, D)

Duet

1. Make sure that dynamics are audible. (Quadrant A, B, C, D)
2. Work on the projection of sound in the sections where you have the melody in contrast with those sections when you accompany. (Quadrant A, B, C, D)

**** Focus on dynamics and sound projection.** (Quadrant A, B, C, D)

Feedback on week 3

Learner (received 07/05/2008)

Scales: "I worked hard on the slurring and the repeated notes (Quadrant A, B, D)."

Study no. 17 – Kayser: "Playing the notes three times each helped with the intonation (Quadrant A), but not with the rhythm (Quadrant A, B)."

Second movement from Sonata in g minor – Vivaldi: "The more I practise the rhythms (Quadrant A, B, D) the more the fluency (Quadrant A, B) improves. I'm still struggling a bit with the intonation (Quadrant A)."

Melody on the G-string – Rachmaninoff: "I focussed on the fluency (Quadrant A, B) and the dynamics (Quadrant A, B, C, D)."

Tambourin – Grétry: "I'm still struggling with the string crossings (Quadrant A, B, D)."

Duet: "I worked on the sound (Quadrant A, B, C, D)."

Teacher (07/05/2008)

Duet: Learner A knew the notes and fluency was almost achieved (Quadrant A, B). Rhythm was not always steady and she stopped counting whenever rests appeared (Quadrant A, B). She was able to project her sound in the sections where she had the melody and to play softer when she accompanied (Quadrant A, B, C, D). The dynamics were not a priority and she was asked to work harder at this for homework (Quadrant A, B, C, D).

Melody on the G-string – Rachmaninoff: Shifts (Quadrant A, B, D) and intonation (Quadrant A) have improved. Rhythm (Quadrant A, B) still poses a problem and she was asked to practise with a metronome (Quadrant A, B). She had not really

focussed on the dynamics (Quadrant A, B, C, D) and the phrasing was also not clear (Quadrant A, B, C, D). Fluency has also not been achieved (Quadrant A, B). She was asked to work on the emotional content of the piece and to try and play with more emotional involvement (Quadrant C, D).

Term 2 week 4 (given 07/05/2008)

Scales: A, B flat major, melodic and harmonic minors, major and minor arpeggios (3 octaves); F, F sharp major, melodic and harmonic minors, major and minor arpeggios (2 octaves); chromatic scale on B, C (2 octaves); dominant 7th of E flat major (2 octaves).

All scales must be practised as follows:

1. Repeated notes.
2. Separate bows.
3. Slurred in rhythms of 2.
4. Slurred without rhythms. (Quadrant A, B, D)

**** Focus on fluency and intonation and evenness of sound.** (Quadrant A, B)

Study no. 17 – Kayser

1. Practise shifts separately for intonation. (Quadrant A, B, D)
2. Practise with a metronome to achieve the correct rhythm. (Quadrant A, B)
3. Practise in sections for fluency. (Quadrant A, B)

**** Focus on fluency, intonation and shifting.** (Quadrant A, B, D)

Second movement from Sonata in g minor – Vivaldi

1. Practise with a metronome to correct the rhythmical difficulties. (Quadrant A, B)
2. Correct intonation difficulties by practising the shifts separately or practising the section in question, slowly. (Quadrant A, B, D)
3. Make sure that the section that you practised today is fluent. (Quadrant A, B)
4. Add the dynamics of the first page. (Quadrant A, B, C, D)

**** Focus on fluency, intonation and rhythm.** (Quadrant A, B)

First movement from Sonatina no. 6 – Telemann

1. Practise with a metronome to ensure that the tempo is consistent. (Quadrant A, B)
2. What is the character of this piece? Are you able to convey these aspects through your music to an audience? (Quadrant C, D)
3. Prepare the piece for a play-through with the piano during next week's lesson. (Quadrant A, B, C, D)

**** Focus on performing the piece.** (Quadrant A, B, C, D)

Melody on the G-string – Rachmaninoff

1. Work on the emotional content of the piece. As reminders, mark key words that describe the emotional content of the specific sections in on your part. (Quadrant C, D)
2. Were you able to change the colour of the sound to match the different moods conveyed in the piece? (Quadrant C, D)
3. Practise with a metronome to ensure that the tempo changes have been achieved. (Quadrant A, B)

**** Focus on tempo changes and emotional content.** (Quadrant A, B, C, D)

Tambourin – Grétry

1. Mark key words that describe the different moods contained in the piece at the appropriate sections and practise to achieve these mood changes. (Quadrant A, B, C, D)
2. Practise with a metronome to achieve a consistent tempo. (Quadrant A, B)
3. Add the dynamics. (Quadrant A, B, C, D)

**** Focus on dynamics and mood changes.** (Quadrant A, B, C, D)

Duet

1. What is the mood of the piece? Are you able to convey this? (Quadrant C, D)
2. Make music. (Quadrant A, B, C, D)

**** Focus on making music.** (Quadrant A, B, C, D)

Feedback on week 4

Learner (received 14/05/2008)

Scales: "I enjoyed practising rhythms of two (Quadrant A, B, D), but I still struggle to slur the scales when I play them without rhythms (Quadrant A, B, D). I especially struggle with F and F sharp major."

Study no. 17 – Kayser: "I worked very hard on the rhythm (Quadrant A, B)."

Second movement from Sonata in g minor – Vivaldi: "I practised different sections very slowly and felt that it helped with the fluency (Quadrant A, B). I started adding dynamics to the first page (Quadrant A, B, C, D) and practised rhythms on certain sections (Quadrant A, B, D)."

First movement from Sonatina no. 6 – Telemann: "I play the piece at a consistent tempo (Quadrant A, B) and have successfully added dynamics (Quadrant A, B, C, D) to give the piece its dance-like character (Quadrant C, D)."

Melody on the G-string – Rachmaninoff: "I practised with a metronome but I struggle (Quadrant A, B). I tried very hard to work on the dynamics (Quadrant A, B, C, D) and to emotionally convey the different moods in the piece (Quadrant C, D)."

Tambourin – Grétry: "I practised with a metronome and it helped me to get a more consistent tempo (Quadrant A, B)."

Duet: "I think I am able to convey the mood of the piece (Quadrant C, D)."

Teacher (14/05/2008)

Scales: We went through the fingering of the new scales (Quadrant A, B). She coped well with this. Her détaché bowing requires a more relaxed wrist movement (Quadrant A, B, D).

Study no. 17 – Kayser: The rhythm was very insecure (Quadrant A, B). Learner A needs more practice with a metronome (Quadrant A, B). The intonation of the shifts was not good (Quadrant A, B, D). When she focused on the intonation she was able to pitch the notes more accurately. The sound production was also not good (Quadrant A, B). This is probably due to the fact that she still feels insecure about the notes and technicalities involved (Quadrant A, B). She was asked to focus on the sound for homework (Quadrant A, B).

First movement from Sonatina no. 6 – Telemann: The tempo of this piece was not consistent (Quadrant A, B). The sections of the piece that are in second position were out of tune (Quadrant A). She was asked to practise the unrhythmical sections in rhythms of two (Quadrant A, B, D). The dynamics were audible (Quadrant A, B, C, D) and the tone production was good (Quadrant A, B).

Second movement from Sonata in g minor – Vivaldi: The crotchets before the rests were not held on for their full value (Quadrant A, B). They were cut short. Entries after rests were either too early or too late (Quadrant A, B). Learner A needs to practise with a metronome (Quadrant A, B). The intonation was generally good (Quadrant A). The difficult sections were corrected during lesson.

Tambourin – Grétry: Intonation was a problem (Quadrant A). She was asked to practise difficult sections with repeated notes (Quadrant A, B). The semi-quavers on the first page were not rhythmical (Quadrant A, B). She does not feel the lilt/swing of the music and has not been successful in conveying the dance-like character of the piece (Quadrant C, D).

Term 2 week 5 (given 14/05/2008)

Scales: A, B flat major, melodic and harmonic minors, major and minor arpeggios (3 octaves); F, F sharp major, melodic and harmonic minors, major and minor arpeggios (2 octaves); chromatic scale on B, C (2 octaves); dominant 7th of D, E flat major (2 octaves); diminished 7th on G (2 octaves).

All scales must be practised as follows:

1. Repeated notes.
2. Separate bows.
3. Slurred in rhythms of 2 (slur 2 notes per bow).
4. Slurred in rhythms of 4 (slur 4 notes per bow).
5. Slurred without rhythms. (Quadrant A, B, D)

**** Focus on fluency and intonation and evenness of sound.** (Quadrant A, B)

Study no. 17 – Kayser

1. Practise the difficult shifts separately for intonation. (Quadrant A, B, D)
2. Practise with a metronome to ensure that the long notes are rhythmical. (Quadrant A, B)
3. Concentrate on the bowing action of the quaver passages. Practise these sections playing each note 3 times using rhythms of 3. (Quadrant A, B, D)

**** Focus on intonation, rhythm and the bowing action.** (Quadrant A, B, D)

Second movement from Sonata in g minor – Vivaldi

1. Practise the semi-quaver passages in rhythms of 4. (Quadrant A, B, D)
2. Practise with a metronome to ensure that the tied notes and the entries after the rests are rhythmical. (Quadrant A, B)
3. Work on shaping the phrases. Use the dynamics to help you. (Quadrant A, B, C, D)

**** Focus on the rhythm and phrasing.** (Quadrant A, B, C, D)

First movement from Sonatina no. 6 – Telemann

1. A characteristic of Baroque music is the use of ornaments. Add ornaments where you think they would be appropriate. (Quadrant A, B, C, D)
2. When performing this piece you will need to do both repeats. Work on varying the dynamics when repeating a section. (Quadrant A, B, C, D)

**** Focus on adding ornaments and varying the dynamics.** (Quadrant A, B, C, D)

Melody on the G-string – Rachmaninoff

1. When shaping the phrases, make sure that you do not allow the bowing indications to obstruct the flow. (Quadrant A, B, C, D)
2. The mood of the piece changes at the tempo changes. Are you able to achieve this? It might help to mark key words that describe these moods, at the appropriate places. (Quadrant C, D)
3. Work on preparing this piece for a play-through with the piano next week. (Quadrant A, B, C, D)

**** Focus on phrasing, tempo changes and changes in mood.** (Quadrant A, B, C, D)

Tambourin – Grétry

1. A Tambourin is a dance. Work on conveying the dance-like character of the music. (Quadrant C, D)
2. The tonality of the piece changes. Work on changing the mood to match the tonality. (Quadrant C, D)
3. The mood of the piece changes at the Con fuoco section. Does this affect the tempo in any way? If so, are you able to achieve this? (Quadrant C, D)

**** Focus on the mood and the character of the piece.** (Quadrant C, D)

Duet

1. Is it clear when you have the melody and when you are accompanying? (Quadrant A, B, C, D)
2. Are there places in the music where you feel the need of adding a ritardando or using rubato? Can you mark these on your part? (Quadrant A, B, C, D)

**** Focus on the dialogue between the sections where you have the melody and where you accompany.** (Quadrant A, B, C, D)

Feedback on week 5

Learner (received 29/05/2008)

Scales: “I practised the rhythms (Quadrant A, B, D) and I really think that it helped me a lot with the fluency (Quadrant A, B) of my scales. I still struggle with slurred scales (Quadrant A, B, D), but this is improving.”

Study no. 17 – Kayser: “I focussed particularly on the shifts (Quadrant A, B, D) and the counting (Quadrant A, B). I repeated the notes 3 times and I know the notes pretty well (Quadrant A, B, D). My main focus this week, however, was my pieces.”

First movement from Sonatina no. 6 – Telemann: “I tried adding ornaments (Quadrant A, B, D) and focussed on the dynamics (Quadrant A, B, C, D). I still have to do rhythms here and there (Quadrant A, B, D).”

Melody on the G-string – Rachmaninoff: “I focussed on my feeling for the music (Quadrant C, D) and the sound by not thinking about the technicalities (Quadrant A, B) but rather the flow of the piece.”

Tambourin – Grétry: “I still need to do more rhythms (Quadrant A, B, D) but they are helping me and the piece is starting to flow well with the dynamics (Quadrant A, B, C, D).”

Teacher (21/05/2008)

Melody on the G-string – Rachmaninoff: The rhythm of the piece is unstable (Quadrant A, B). She is also unable to maintain a constant tempo (Quadrant A, B). She says that she does practise with a metronome (Quadrant A, B) but finds this very difficult. Technical difficulties such as shifts (Quadrant A, B, D) also prevented the piece from flowing. This, together with rhythmical difficulties, prevents her from being able to concentrate on the musicality of the piece. This piece greatly lacks emotional involvement (Quadrant C) and mood changes (Quadrant C, D). These aspects are dependant on tempo changes (Quadrant A, B) and changes in the colour of the sound (Quadrant C, D), something Learner A is unable to take into consideration as she still struggles with the technical aspects of the piece (Quadrant A, B).

Tambourin – Grétry: Both the intonation (Quadrant A) and fluency (Quadrant A, B) of the piece have not been achieved. Dynamics are also not audible (Quadrant A, B, C, D). The character of the piece is not apparent yet (Quadrant C, D). It seems that the technical difficulties (Quadrant A, B) are once again preventing her from making music (Quadrant A, B, C, D).

Term 2 week 6 (given 21/05/2008)

Scales: A, B flat major, melodic and harmonic minors, major and minor arpeggios (3 octaves); F, F sharp major, melodic and harmonic minors, major and minor arpeggios (2 octaves); chromatic scale on A flat, B, C (2 octaves); dominant 7th of D, E flat major (2 octaves); diminished 7th on G (2 octaves); B flat major sixths (1 octave).

All scales must be practised as follows:

1. Repeated notes.
2. Separate bows.
3. Slurred in rhythms of 2 (slur 2 notes per bow).
4. Slurred in rhythms of 4 (slur 4 notes per bow).
5. Slurred without rhythms. (Quadrant A, B, D)

**** Focus on fluency and intonation and evenness of sound.** (Quadrant A, B)

Study no. 17 – Kayser

Practise a section at a time concentrating on:

1. Intonation. (Quadrant A)
2. Rhythm – practise with a metronome. (Quadrant A, B)
3. Sound. (Quadrant A, B)

**** Focus on intonation, rhythm and sound.** (Quadrant A, B)

Second movement from Sonata in g minor – Vivaldi

Learn the notes up to the end of the piece and pay attention to the following:

1. Intonation. (Quadrant A)
2. Make sure that tied notes and entries after rests are rhythmical. Practising with a metronome will help with this. (Quadrant A, B)
3. Make sure that the dynamics are clearly audible. This will only be so if you pay attention to your use of bow. (Quadrant A, B, C, D)

**** Focus on intonation, rhythm and dynamics.** (Quadrant A, B, C, D)

First movement from Sonatina no. 6 – Telemann

Make sure that:

1. The intonation of the sections that are in second position are in tune (Quadrant A).
2. The tempo is consistent throughout and that you are able to play the whole piece through with the metronome. Ornaments must be strictly in time and must not obstruct the flow of the piece (Quadrant A, B).
3. The speed, length and weight of the bow changes to ensure that dynamics are audible (Quadrant A, B, C, D).
4. Each phrase is shaped musically (Quadrant A, B, C, D).

**** Focus on intonation, a consistent tempo and phrasing and dynamics.** (Quadrant A, B, C, D)

Melody on the G-string – Rachmaninoff

Have you achieved the following?

1. In tune shifts. (Quadrant A, B, D)
2. Tempo changes. Practise with a metronome. (Quadrant A, B)
3. Changes in the mood of the piece. (Quadrant C, D)
4. Changes in the colour of the sound. (Quadrant C, D)

**** Focus on the shifts and changes in the tempo, mood and colour of the sound.** (Quadrant A, B, C, D)

Tambourin – Grétry

Have you achieved the following?

1. Accurate intonation. (Quadrant A)
2. Correct rhythm and a consistent tempo. (Quadrant A, B)
3. Even and rhythmical string crossings. Practising rhythms will help with this. (Quadrant A, B, D)

**** Focus on intonation and rhythm.** (Quadrant A, B)

Duet

Prepare the duet for a play-through with your duet partner next week (Quadrant A, B, C, D)

****Focus on polishing the piece.** (Quadrant A, B, C, D)

Feedback on week 6

Learner

No feedback was received from Learner A this week. She has started her June matric exams and is under academic pressure at the moment.

Teacher (29/05/2008)

During this week's lesson, Learner A had a rehearsal with her accompanist (Quadrant A, B, C, D). All pieces, except the Vivaldi, were covered during the lesson.

First movement from Sonatina no. 6 – Telemann: The rhythm (Quadrant A, B) was very unstable. Semi-quavers involving string crossings were uneven in length. The first semi-quaver passage was not up to speed, something that we have discussed before and should have been mastered by now! Notes after longer note values were usually late and not in time (Quadrant A, B). The intonation (Quadrant A) was not good. Fluency was not achieved (Quadrant A, B). The articulation (Quadrant A, B) could have been much livelier if she used more bow speed. There were some dynamics that were audible but this too could have been better (Quadrant A, B, C, D). She played the piece with her accompanist during lesson (Quadrant A, B, C, D). The performance was rather disappointing in view of the fact that she has a house concert on Sunday.

Tambourin – Grétry: There are still many intonation inaccuracies (Quadrant A). The beginnings and endings of phrases are not in time (Quadrant A, B). These fluctuations in the tempo greatly obstruct the flow of the piece and give it a hesitant, uncertain feel. The semi-quaver passages as well as the triplets are not up to speed (Quadrant A, B). Dynamics are not clearly audible (Quadrant A, B, C, D). It is virtually impossible to pay attention to the interpretation (Quadrant C, D) of the piece when there are so many technical problems (Quadrant A, B). She was also not able to play the piece fluently with her accompanist (Quadrant A, B, C, D).

Melody on the G-string – Rachmaninoff: Counting is a big problem (Quadrant A, B). The intonation is also too low in a number of places (Quadrant A). Dynamics, phrasing and the interpretation (Quadrant A, B, C, D) is out of the question as long as the basics such as intonation and rhythm are not mastered. She struggled to play this piece with the piano as the harmonies of the accompaniment confused her and complicated the rhythmic problem. This is worrying especially as she has been practising with a metronome for a while now (Quadrant A, B).

Term 2 week 7 (given 27/05/2008)

Scales: A, B flat major, melodic and harmonic minors, major and minor arpeggios (3 octaves); F, F sharp major, melodic and harmonic minors, major and minor arpeggios (2 octaves); chromatic scale on A flat, B, C (2 octaves); dominant 7th of C, D, E flat major (2 octaves); diminished 7th on G, A (2 octaves); B flat major sixths (1 octave).

All scales must be practised as follows:

1. Repeated notes.
2. Separate bows.
3. Slurred in rhythms of 2 (slur 2 notes per bow).
4. Slurred in rhythms of 4 (slur 4 notes per bow).
5. Slurred without rhythms. (Quadrant A, B, D)

**** Focus on fluency and intonation and evenness of sound.** (Quadrant A, B)

Study no. 17 – Kayser

Practise a section at a time concentrating on:

1. Intonation. (Quadrant A)
2. Rhythm – practise with a metronome. (Quadrant A, B)
3. Sound. (Quadrant A, B)

**** Focus on intonation, rhythm and sound.** (Quadrant A, B)

Pieces

1. There will be a play-through of all three pieces during lesson in preparation for a small house concert to be given to parents and friends next week. (Quadrant A, B, C, D)
2. You will need to design your own programme for the event. (Quadrant A, D)

**** Focus on polishing the pieces and performing them.** (Quadrant A, B, C, D)

Duet

1. Make sure that it is clearly audible where you have the melody and where you accompany. (Quadrant A, B, C, D)
2. Give attention to the shaping of the phrases. Make sure that it is clearly audible where the climax note/notes of each phrase is. The dynamics should help with this. (Quadrant A, B, C, D)
3. Make sure that the ritardando's that you marked into your part are clearly audible. (Quadrant A, B, C, D)

**** Focus on polishing the duet.** (Quadrant A, B, C, D)

Feedback on week 7

Learner

No feedback was received from Learner A.

Teacher (01/06/2008)

On the 1st of June, Learner A performed the Telemann, the Rachmaninoff and the Grétry at a house concert. The parents of the learners were present at the concert. The learners were asked to design their own programme for the event. Learner A did not complete this task, probably due to the fact that she had started her June matric exams and was pushed for time. She announced her pieces.

First movement from Sonatina no. 6 – Telemann: She started the piece very confidently and played with energy (Quadrant C, D) but experienced a serious breakdown at the beginning of the second half of the piece (Quadrant A, B). She started the section a number of times before she managed to regain the flow. Intonation was insecure in the sections that were in second position (Quadrant A). Dynamics were audible in places but contrasts could have been clearer and she did not always obey the indications as marked in the music (Quadrant A, B, C, D). Learner A could have made greater use of ornaments. She only added one or two (Quadrant A, B, C, D). String crossings were not always well co-ordinated or strictly in time (Quadrant A, B, D). Although musicality was evident in places, it seemed as though the technical difficulties (Quadrant A, B) prevented her from justifying the musical demands (Quadrant C, D) of the piece.

Melody on the G-string – Rachmaninoff: The rhythm of this piece had improved greatly although not faultless as yet (Quadrant A, B). The tempo changes were evident (Quadrant A, B) but the required mood changes were not evident (Quadrant C, D). Shifts were not always in tune (Quadrant A, B, D). She makes a good sound (Quadrant A, B) but once again the emotional content of the piece was not achieved (Quadrant C, D).

Tambourin – Grétry: The intonation of this piece was not good (Quadrant A). Fluency (Quadrant A, B) was also not achieved. The tempo was inconsistent (Quadrant A, B) and generally dependent on her ability to play the triplet passages (Quadrant A, B, D). Dynamics were not realised (Quadrant A, B, C, D) and the character of the piece was also not achieved (Quadrant C, D). The technicalities of the piece (Quadrant A, B) had not been mastered sufficiently to allow for any musical considerations (Quadrant C, D).

Learner B

Term 2 week 1 (This homework sheet must be kept in your flip file. Given 16/04/2008)

Scales: A, B flat major, melodic and harmonic minors, major and minor arpeggios (3 octaves); F major, melodic and harmonic minors, major and minor arpeggios (2 octaves); chromatic scale on B (2 octaves); dominant 7th of E flat major (2 octaves).

All scales must be practised as follows:

1. Repeated notes.
2. Separate bows.
3. Slurred. (Quadrant A, B, D)

**** Focus on fluency and intonation.** (Quadrant A, B)

Study no. 24 – Kayser

Learn the notes of the study by practising sections at a time as follows:

1. 3 times every note – concentrate on achieving a relaxed right hand wrist movement. (Quadrant A, B, D)
2. Play the section as printed. (A, B, D)

**** Focus on fluency and intonation.** (Quadrant A, B)

Allegro from Sonata in D – Händel

Practise the piece in sections. Work on:

1. Fluency and intonation. (Quadrant A, B)
2. Articulation and dynamics. (Quadrant A, B, C, D)

**** Focus on fluency and intonation, articulation and dynamics.** (Quadrant A, B, C, D)

Chanson de nuit – Elgar

Practise the piece in sections. Pay attention to:

1. Intonation. (Quadrant A, B)
2. Intonation and rhythm. (Quadrant A, B)

**** Focus on fluency and intonation.** (Quadrant A, B)

Younster's Dance – Szelényi

Practise the piece in sections. Aim at achieving the following:

1. Faultless intonation. (Quadrant A, B)
2. Articulation and dynamics. (Quadrant A, B, C, D)

**** Focus on fluency and intonation.** (Quadrant A, B)

Duet

Learn notes. A practice with duet partner will follow next week. (Quadrant A, B, C, D)

**** Focus on fluency and intonation.** (Quadrant A, B)

Feedback on week 1

Learner B missed a lesson on the 23rd of April and, therefore, remained on the same homework for two weeks.

Learner (received 30/04/2008)

Thursday: Practised scales. Playing repeated notes helped with intonation (Quadrant A, B, D). Playing the scales with separate bows was fine (Quadrant A, B, D). Slurring was difficult for the chromatic scale on B. This was especially so on the E-string as combining the fingering with the slurring was difficult (Quadrant A, B).

Sunday: I practised Youngster's Dance. I need to spend more time practising the articulation of the piece as I struggle with portato and spiccato bowing (Quadrant A, B, D).

Monday: I practised the Kayser study. Practising the bowing action on the notes makes fluency hard (Quadrant A, B). When I practise the bowing on scales it is much easier.

Teacher (30/04/2008)

Scales: Scales did not go well. She had obviously not practised them this week. Intonation was generally very insecure (Quadrant A). She experienced problems with the notes of both the melodic and harmonic minor scales (Quadrant A, B). She received a printed copy of the notes at the lesson. She finds it hard to integrate the notes, the intonation and the slurring of scales (Quadrant D). She was asked to focus on each aspect separately (Quadrant A, B) before trying to do them simultaneously (Quadrant D).

Study no. 24 – Kayser: Learner B found it hard to apply the bowing action while learning the notes of the study. She was unable to integrate the two tasks (Quadrant D). She found it easier to apply the bowing to scales. This could be because she knows the scales from memory and therefore only has to focus on the bowing action (Quadrant A, B) and not on the reading of the notes as well (Quadrant D).

Allegro from Sonata in D – Händel: The day before her lesson she had practised this piece with her accompanist (Quadrant A, B, C, D). With the exception of two sections, which was cleared during lesson, fluency was achieved (Quadrant A, B). The intonation of the piece becomes too sharp probably due to her very wide vibrato (Quadrant A). Learner B's bow kept on bouncing on the string because her bowing action was incorrect (Quadrant A, B). Her bowing action was discussed and corrected during lesson.

Chanson de nuit – Elgar: She does not count, therefore the rhythm poses a problem (Quadrant A, B). The intonation of the piece is also very unreliable (Quadrant A).

Youngster's Dance – Szélenyi: When she played the crotchets using portato bowing, her bow was shaky as though it wanted to bounce. This was due to the incorrect movement of the elbow in the down-bow, which caused tension and as a result she could not control the bow properly. This was corrected during lesson (Quadrant A, B).

Term 2 week 2 (This homework sheet must be kept in your flip file. Given 30/04/2008)

Scales: A, B flat major, melodic and harmonic minors, major and minor arpeggios (3 octaves); F major, melodic and harmonic minors, major and minor arpeggios (2 octaves); chromatic scale on B (2 octaves); dominant 7th of E flat major (2 octaves).

All scales must be practised as follows:

1. Repeated notes.
2. Separate bows.
3. Slurred. (Quadrant A, B, D)

**** Focus on fluency and intonation.** (Quadrant A, B)

- Do you think that repeating the notes has helped to improve the intonation of your scales? Explain. (Quadrant A, B)
- Do you always correct the notes that are out of tune? (Quadrant A, B)
- Do you maintain the same tempo throughout? (Quadrant A, B)

Study no. 24 - Kayser

Learn the notes of the study by practising sections at a time as follows:

1. 3 times every note. Use détaché bowing. Concentrate on achieving a relaxed right hand wrist movement. (Quadrant A, B, D)
2. Play the section as printed. (A, B, D)

**** Focus on fluency and intonation.** (Quadrant A, B)

- Did playing each note 3 times help with the fluency and intonation of the study? If so, in what way? (Quadrant A, B, D)
- Have you paid attention to your bow grip? (Quadrant A, B)
- Have you paid attention to your bowing action? What kind of bowing are you using? (Quadrant A, B, D)

Allegro from Sonata in D – Händel

- Think of the two types of bowing used in the piece to help you with the articulation. (Quadrant A, B, D)
- Think of your use of bow when focussing on dynamics. (Quadrant A, B, C, D)
- Are you able to play the piece through fluently? (Quadrant A, B)

**** Focus on shaping phrases.** (Quadrant A, B, C, D)

Chanson de nuit – Elgar

- Are the notes of the sections that you practised, fluent and in tune? (Quadrant A, B)
- Are the shifts smooth and in tune? (Quadrant A, B, D)

**** Focus on intonation and rhythm.** (Quadrant A, B)

Youngster's Dance – Szélenyi

- Is the piece fluent and in tune? (Quadrant A, B)
- Can you name and demonstrate the two types of bowing used in the piece? (Quadrant A, B, C, D)
- Think of the two types of bowing used to help you with the articulation. (Quadrant A, B, D)
- Think of your use of bow when focussing on dynamics. (Quadrant A, B, C, D)

Duet

Learn the notes of the duet by practising a section at a time.

- Are you able to play the section that you learnt fluently and in tune? (Quadrant A, B)
- Do you always count while playing? (Quadrant A, B)

**** Focus on fluency, intonation and rhythm.** (Quadrant A, B)

Feedback on week 2

Learner (received 07/05/2008)

Thursday: When practising the duet, I don't count (Quadrant A, B). In the Allegro I still need to improve the contrast between the loud and the soft sections to help with the shaping of the phrases (Quadrant A, B, C, D).

Friday: The notes of the duet have become more familiar as I practised the piece in sections (Quadrant A, B).

Saturday: When slurring scales the fluency (Quadrant A, B) is very bad in the descending part of the scale as it is difficult to combine the rhythm, intonation and bowing (Quadrant D). It helps to practise the scales separate bows (Quadrant A, B), as I am then able to correct the notes if out of tune (Quadrant A).

Tuesday: I practised the Elgar. I am still struggling to play the correct intonation, rhythm and bowing at the same time (Quadrant D).

Teacher (07/05/2008)

Learner B seemed to be more focussed during lesson and had done some quality practising during the week. She seemed keen to correct any errors and applied herself well during lesson.

Chanson de nuit – Elgar: The whole lesson was spent on this piece. As she experienced problems integrating the intonation, the rhythm and the bowing (Quadrant D) she was asked to focus on one aspect at a time (Quadrant A, B). The intonation was corrected first (Quadrant A). This was done by ignoring the rhythm and the bowing and by making all the notes equally long. When this was mastered she was asked to add the rhythm (Quadrant A, B) and lastly, when the rhythm was mastered, to add the bowing (Quadrant A, B). Although this was a lengthy process it seemed to help her. The aim of this exercise is to eventually enable her to integrate all three aspects. If she has mastered each aspect separately (Quadrant A, B), she will eventually be able to integrate them (Quadrant D).

Term 2 week 3 (given 07/05/2008)

Scales: A, B flat major, melodic and harmonic minors, major and minor arpeggios (3 octaves); F, F sharp major, melodic and harmonic minors, major and minor arpeggios (2 octaves); chromatic scale on B, C (2 octaves); dominant 7th of E flat major (2 octaves).

All scales must be practised as follows:

1. Repeated notes.
2. Separate bows.
3. Slurred in rhythms of 2.
4. Slurred without rhythms. (Quadrant A, B, D)

**** Focus on fluency and intonation and evenness of sound.** (Quadrant A, B)

Study no. 24 - Kayser

Learn the notes of the study by practising a line at a time as follows:

1. 3 times every note using rhythms of 3. Use spiccato bowing. Concentrate on achieving a relaxed right hand wrist movement. (Quadrant A, B, D)
2. Play the section as printed. (Quadrant A, B, D)

**** Focus on fluency and intonation and spiccato bowing.** (Quadrant A, B, D)

Allegro from Sonata in D – Händel

1. How do you feel while playing this piece? Are you able to convey these feelings through your music to someone listening? (Quadrant C, D) Mark key words at the appropriate places. (Quadrant A, B)
2. Make music. Use the shaping of phrases and dynamic indications to help you. (Quadrant A, B, C, D)

**** Focus on the emotional content of the piece and making music.** (Quadrant A, B, C, D)

Chanson de nuit – Elgar

Practise a section at a time focussing on:

1. Fluency and intonation. (Quadrant A, B)
2. Rhythm. (Quadrant A, B)

**** Focus on fluency, intonation and rhythm.** (Quadrant A, B)

Youngster's Dance – Szelényi

Practise a section at a time and concentrate on the following:

1. Articulation (Quadrant A, B, D) and dynamics (Quadrant A, B, C, D).
2. Pay attention to the tempo indications and use them to help establish the correct mood of the different sections. (Quadrant A, B, C, D)

**** Focus on making music.** (Quadrant A, B, C, D)

Duet

Practise a section at a time and concentrate on:

1. Fluency and intonation. (Quadrant A, B)
2. Rhythm. (Quadrant A, B)

**** Focus on fluency, intonation and rhythm.** (Quadrant A, B)

Feedback on week 3

Learner B was asked to repeat week 3's homework, as she had not practised sufficiently to justify new work.

Learner (received 21/05/2008)

Thursday, 15 May

"I practised scales. Playing repeated notes (Quadrant A, B, D) helped a lot with the intonation (Quadrant A). The fluency still needs work (Quadrant A, B)."

Sunday, 18 May

Chanson de nuit – Elgar: "I practised the piece in sections separate bows and even notes (Quadrant A, B). This helped the intonation (Quadrant A), which ultimately influenced the rhythm (Quadrant A, B)."

Monday, 19 May

Chanson de nuit – Elgar: "The fluency was better (Quadrant A, B)."

Tuesday, 20 May

Younsters Dance – Szelényi: "I worked on the articulation (Quadrant A, B)."

Teacher (21/05/2008)

Allegro from Sonata in D – Händel: The dotted crotchets were too long. She did not count during rests, therefore, the entries after rests were incorrect (Quadrant A, B). The rhythm (Quadrant A, B) was also incorrect in bar 50. The last two bars were also unrhythmical (Quadrant A, B). The intonation (Quadrant A) was generally secure except for one section starting at bar 36. The dynamics were clearly audible (Quadrant A, B, C, D).

Youngster's Dance – Szelényi: The articulation (Quadrant A, B) has improved although the bowing is still sometimes a little untidy. Intonation (Quadrant A) and fluency (Quadrant A, B) was good except for the last two lines. She was able to add the tempo changes (Quadrant A, B) during lesson and had a good feel for them (Quadrant C, D). She conveys the dance-like character of the piece well (Quadrant C, D). The dynamic range is good (Quadrant A, B, C, D).

Chanson de nuit – Elgar: There was some very musical playing with regard to dynamics, phrasing and colour of the sound (Quadrant A, B, C, D). We added the tempo changes (Quadrant A, B) during lesson. Some intonation (Quadrant A) problems occurred in the middle of the piece. Rhythmical errors (Quadrant A, B) still occur quite often. The fluency (Quadrant A, B) is still a problem.

Term 2 week 4 (given 21/05/2008)

Scales: A, B flat major, melodic and harmonic minors, major and minor arpeggios (3 octaves); F, F sharp major, melodic and harmonic minors, major and minor arpeggios (2 octaves); chromatic scale on B, C (2 octaves); dominant 7th of D, E flat major (2 octaves); diminished 7th on G (2 octaves); B flat major sixths (1 octave).

All scales must be practised as follows:

1. Repeated notes.
2. Separate bows.
3. Slurred in rhythms of 2 (slur 2 notes per bow).
4. Slurred in rhythms of 4 (slur 4 notes per bow).
5. Slurred without rhythms. (Quadrant A, B, D)

**** Focus on fluency and intonation and evenness of sound.** (Quadrant A, B)

Study no. 24 - Kayser

Learn the notes of the study by practising a line at a time as follows:

1. 3 times every note using rhythms of 3. Use spiccato bowing. Concentrate on achieving a relaxed right hand wrist movement. (Quadrant A, B, D)
2. Play the section as printed. (Quadrant A, B, D)

**** Focus on fluency and intonation and spiccato bowing.** (Quadrant A, B, D)

Allegro from Sonata in D – Händel

1. Practise the sections that are difficult for intonation, separately. (Quadrant A)
2. Practise the sections that are difficult for rhythm, separately. (Quadrant A, B)
3. Focus on bow use when working on dynamics. Are there places in the music where you would like to add some dynamic indications? Mark these. (Quadrant A, B, C, D)
4. Work on shaping the phrases. (Quadrant A, B, C, D)

**** Focus on phrasing and dynamics.** (Quadrant A, B, C, D)

Chanson de nuit – Elgar

Practise a phrase at a time as follows:

1. For intonation only, making all notes equally long (ignore rhythm and bowing). (Quadrant A)
2. For intonation and rhythm (ignoring the bowing). (Quadrant A, B)
3. For intonation, rhythm and bowing (as printed). (Quadrant A, B)

**** Focus on achieving accuracy of intonation, rhythm and bowing.** (Quadrant A, B)

Youngster's Dance – Szelényi

1. The character of this piece is dance-like. Are you able to convey this through your music? (Quadrant C, D)
2. Use the articulation to help achieve the character and mood of the piece. (Quadrant A, B, C, D)
3. Pay attention to the commas and tempo indications. (Quadrant A, B)

**** Focus on the character of the piece and the tempo indications.** (Quadrant A, B, C, D)

Duet

Practise a phrase at a time as follows:

1. For intonation only, making all notes equally long (ignore rhythm and bowing). (Quadrant A)
2. For intonation and rhythm (ignoring the bowing). (Quadrant A, B)
3. For intonation, rhythm and bowing (as printed). (Quadrant A, B)

**** Focus on achieving accuracy of intonation, rhythm and bowing.** (Quadrant A, B)

Feedback on week 4

Learner (received 28/05/2008)

Chanson de nuit – Elgar: "Playing the piece slowly helps although I still need to pay attention to the rhythm in certain sections (Quadrant A, B)."

Youngster's Dance – Szelényi: "I am still struggling with some of the tempo indications (Quadrant A, B)."

Allegro from Sonata in D – Händel: "Practising the sections that are difficult for intonation (Quadrant A) separately helps, especially with the shifts (Quadrant A, B, D)."

Teacher (28/05/2008)

Scales: The lesson was spent going through the new scales. It does not seem as though she is practising scales at the moment. She feels that she is unable to play scales. It seems that she has created a mental block against them. Personally I feel that she lacks the discipline and perseverance (Quadrant B) needed to practise them regularly and master them.

Duet: Learner B sight-read through a new duet that she needs to prepare for her exam (Quadrant A, B). The rhythm (Quadrant A, B) was incorrect in a few places. These occurred when rests or longer note values were involved. She seemed to enjoy playing the piece though (Quadrant C). I played the second violin part with her for about half of the piece (Quadrant A, B). It seemed as though she liked the prospect of having a new piece after working on the others for a fairly long period of time.

Term 2 week 5 (given 28/05/2008)

Scales: A, B flat major, melodic and harmonic minors, major and minor arpeggios (3 octaves); F, F sharp major, melodic and harmonic minors, major and minor arpeggios (2 octaves); chromatic scale on A flat, B, C (2 octaves); dominant 7th of C, D, E flat major (2 octaves); diminished 7th on G, A (2 octaves); B flat major sixths (1 octave).

All scales must be practised as follows:

1. Repeated notes.
2. Separate bows.
3. Slurred in rhythms of 2 (slur 2 notes per bow).
4. Slurred in rhythms of 4 (slur 4 notes per bow).
5. Slurred without rhythms. (Quadrant A, B, D)

**** Focus on fluency and intonation and evenness of sound.** (Quadrant A, B)

Study no. 24 - Kayser

Learn the notes of the study by practising a line at a time as follows:

1. 4 times every note. Use spiccato bowing. Concentrate on your bow grip and achieving a relaxed right hand wrist movement. Make sure that the sound is not scratchy and harsh. Remember to stay at the point of balance. (Quadrant A, B, D)
2. Play the section as printed. (Quadrant A, B, D)

**** Focus on fluency and intonation and spiccato bowing.** (Quadrant A, B, D)

Allegro from Sonata in D – Händel

1. Practise the sections where you experienced rhythmical difficulties, separately. Make sure that you count out the rests to ensure that entries are in time. (Quadrant A, B)
2. Make sure that you are able to play the piece through fluently. Practise in sections. (Quadrant A, B)
3. Make music. Use the dynamics and phrasing to help you. (Quadrant A, B, C, D)

**** Focus on fluency and making music.** (Quadrant A, B, C, D)

Chanson de nuit – Elgar

Practise a phrase at a time as follows:

1. For intonation only, making all notes equally long (ignore rhythm and bowing). (Quadrant A)
2. For intonation and rhythm (ignoring the bowing). (Quadrant A, B)
3. For intonation, rhythm and bowing (as printed). (Quadrant A, B)
4. Work on shaping the phrases. The dynamics should help you. (Quadrant A, B, C, D)

**** Focus on achieving accuracy of intonation, rhythm and bowing.** (Quadrant A, B)

Youngster's Dance – Szelényi

1. Practise the last two lines separately for fluency and intonation. (Quadrant A, B)
2. When working on articulation, make sure that you hang with the elbow in the down-bow to ensure that the bow does not hop. (Quadrant A, B, D)
3. Work on your use of bow to achieve clearly audible dynamics. (Quadrant A, B, C, D)
4. Make sure that the tempo changes are clearly audible. (Quadrant A, B)

**** Focus on polishing the piece for the exam.** (Quadrant A, B, C, D)

Duet

Learn the notes and focus on:

1. Intonation. (Quadrant A)
2. Fluency. (Quadrant A, B)

**** Focus on intonation and fluency.** (Quadrant A, B)

Feedback on week 5

Learner

No feedback was received from Learner B.

Teacher (04/06/2008)

Scales: For the first time ever, Learner B was able to play her diminished 7ths fluently (Quadrant A, B) and in tune (Quadrant A) the first go. Unbelievable! I showed her how to play B flat major sixths and we went through all the dominant 7ths. Her accompanist arrived and the scale session was cut short.

Allegro from Sonata in D – Händel: Fluency (Quadrant A, B) was achieved except for three rhythmic errors which were cleared during lesson (Quadrant A, B). Intonation (Quadrant A) was good except for a few bars at the top of the second page. Dynamics (Quadrant A, B, C, D) were excellent! She obeyed all dynamic indications and even added some of her own (Quadrant B, D). She played confidently (Quadrant C) and the musical content (Quadrant C, D) of the piece was achieved. The piano helped her to give character to the music (Quadrant C, D).

Chanson de nuit – Elgar: She was able to play the piece through fluently (Quadrant A, B) with the piano. The mood changes (Quadrant C, D), tempo changes (Quadrant A, B) and dynamics (Quadrant A, B, C, D) were achieved. In the shaping of the phrases she needs to work on sustaining the sound and shaping the phrases more evenly (Quadrant A, B, C, D). The vibrato needs work (Quadrant A, B) as the speed and width needs to be varied to match the required mood (Quadrant C, D) and intensity of sound (Quadrant A, B). This piece was well prepared.

Youngster's Dance – Szelényi: She was able to play the piece through fluently (Quadrant A, B) with the piano. We worked on placing the notes after the commas more clearly (Quadrant C, D). Although tempo changes were achieved (Quadrant A, B) we worked on making the change to the new tempo smoother and clearer. Dynamics were audible but could be louder at the fortissimo sections (Quadrant A, B, C, D). The quavers need to be played spiccato not on the string (Quadrant A, B). The emotional content (Quadrant C, D) as well as the character (Quadrant C, D) of the piece was achieved.

Term 2 week 6 (given 04/06/2008)

Scales: A, B flat major, melodic and harmonic minors, major and minor arpeggios (3 octaves); F, F sharp major, melodic and harmonic minors, major and minor arpeggios (2 octaves); chromatic scale on A flat, B, C (2 octaves); dominant 7th of C, D, E flat major (2 octaves); diminished 7th on G, A (2 octaves); B flat major sixths (1 octave).

All scales must be practised as follows:

1. Repeated notes.
2. Separate bows.
3. Slurred in rhythms of 2 (slur 2 notes per bow).
4. Slurred in rhythms of 4 (slur 4 notes per bow).
5. Slurred without rhythms. (Quadrant A, B, D)

**** Focus on fluency and intonation and evenness of sound.** (Quadrant A, B)

Study no. 24 - Kayser

Learn the notes of the study by practising a line at a time as follows:

1. 4 times every note. Use spiccato bowing. Concentrate on your bow grip and achieving a relaxed right hand wrist movement. Make sure that the sound is not scratchy and harsh. Remember to stay at the point of balance. (Quadrant A, B, D)
2. Play the section as printed. (Quadrant A, B, D)

**** Focus on fluency and intonation and spiccato bowing.** (Quadrant A, B, D)

Pieces

1. There will be a play-through of all three pieces during lesson in preparation for a small house concert to be given to parents and friends next week. (Quadrant A, B, C, D)
2. You will need to design your own programme for the event. (Quadrant A, D)

**** Focus on polishing the pieces and performing them.** (Quadrant A, B, C, D)

Duet

1. Make sure that it is clearly audible where you have the melody and where you accompany. (Quadrant A, B, C, D)
2. Add the dynamics. (Quadrant A, B, C, D)
3. Give attention to the shaping of the phrases. Make sure that it is clearly audible where the climax note/notes of each phrase is. The dynamics should help with this. (Quadrant A, B, C, D)

**** Focus on the dynamics and phrasing.** (Quadrant A, B, C, D)

Feedback on week 6**Learner**

No feedback was received.

Teacher (18/06/2008)

Learner B's accompanist was unable to fit a house concert into her schedule due to the illness and death of a family member. As a result, Learner B's house concert became her exam performance at the end of the second term.

Duet: Her rhythm (Quadrant A, B), although not faultless, had improved. She was also more aware of maintaining a constant tempo (Quadrant A, B). She played very expressively (Quadrant C) with a good sound (Quadrant A, B). She also made good use of vibrato (Quadrant A, B). The piece fell apart at the end when the rhythm (Quadrant A, B) posed a problem for both players.

Scales: Learner B shows a better understanding of the scales and progress has been made. The intonation (Quadrant A) and fluency (Quadrant A, B) has improved. This area, however, still needs attention. She finds the slurred scales (Quadrant A, B, D) very difficult, probably because the notes are not totally secure yet.

Sight-reading: Notes in the fourth position were insecure and there were some accidental slips (Quadrant A, B). The rhythm (Quadrant A, B), however, was good.

Improvisation: This showed improvement.

Pieces: Learner B's pieces were examined at school to accommodate the accompanist and due to lesson obligations at another school; I was unable to be present.

Term 2 week 7 (given 11/06/2008)

Scales: A, B flat major, melodic and harmonic minors, major and minor arpeggios (3 octaves); F, F sharp major, melodic and harmonic minors, major and minor arpeggios (2 octaves); chromatic scale on A flat, B, C (2 octaves); dominant 7th of C, D, E flat major (2 octaves); diminished 7th on G, A (2 octaves); B flat major sixths (1 octave).

All scales must be practised as follows:

1. Repeated notes.
2. Separate bows.
3. Slurred in rhythms of 2 (slur 2 notes per bow).
4. Slurred without rhythms. (Quadrant A, B, D)

**** Focus on fluency and intonation and evenness of sound.** (Quadrant A, B)

Study no. 24 – Kayser

Practise a section at a time as follows:

1. Four times every note using spiccato bowing. Pay attention to the bowing action. Remember to check your bow grip. (Quadrant A, B, D)
2. Play the section as printed using spiccato bowing. Give attention to the dynamic indications. (Quadrant A, B, C, D).

**** Focus on the bowing action and the dynamics.** (Quadrant A, B, C, D)

Pieces

1. Work on polishing and performing your pieces in preparation for a small house concert to be given to parents and friends next week. (Quadrant A, B, C, D)

2. You will need to design your own programme for the event. (Quadrant A, D)
**** Focus on polishing the pieces and performing them.** (Quadrant A, B, C, D)

Duet

1. Make sure that you can play the piece through fluently and in tune. (Quadrant A, B)
2. Make sure that you count during longer note values and where you have rests. (Quadrant A, B)
3. Work on making all dynamic indications clearly audible. (Quadrant A, B, C, D)
4. Work on achieving a contrast between the sections where you have the melody and those where you accompany. (Quadrant A, B, C, D)

**** Focus on polishing the duet and preparing it for a play-through with your duet partner.** (Quadrant A, B, C, D)

Feedback on week 7

Learner

School exams. No feedback received.

Teacher (18/06/2008)

The lesson was spent choosing pieces for the end-year exam.

Learner C

Term 2 week 1 (This homework sheet must be kept in your flip file. Given 17/04/2008)

Scales: G, A, B flat majors, melodic and harmonic minors, major and minor arpeggios (3 octaves); A flat major and major arpeggio (2 octaves); G sharp melodic and harmonic minors and minor arpeggio (2 octaves); chromatic scale on B (2 octaves); dominant 7th of E flat major (2 octaves); diminished 7th on G (2 octaves).

All scales must be practised as follows:

1. Repeated notes.
2. Separate bows.
3. Slurred. (Quadrant A, B, D)

**** Focus on fluency and intonation.** (Quadrant A, B)

Study no. 16 – Mazas

Learn the notes of the study by practising a section at a time for:

1. Intonation. (Quadrant A, B)
2. Fluency. (Quadrant A, B)

**** Focus on fluency and intonation.** (Quadrant A, B)

Adagio from Sonata in E – Händel

Practise the piece in sections and concentrate on achieving:

1. Fluency and intonation. (Quadrant A, B)
2. Phrasing and dynamics. (Quadrant A, B, C, D)

**** Focus on fluency and intonation.** (Quadrant A, B)

Allegro from Sonata in E – Händel

Practise the piece in sections for:

1. Fluency and intonation. (Quadrant A, B)
2. Phrasing and dynamics. (Quadrant A, B, C, D)

**** Focus on fluency and intonation.** (Quadrant A, B)

Allegro risoluto from Sonatina Op. 100 – Dvořák

Practise the piece in sections. Give attention to:

1. Fluency and intonation. (Quadrant A, B)
2. Phrasing and dynamics. (Quadrant A, B, C, D)

**** Focus on fluency and intonation.** (Quadrant A, B)

Melody on the G-string – Rachmaninoff

Practise the piece in sections. Concentrate on:

1. Phrasing and dynamics. (Quadrant A, B, C, D)
2. Changing the colour of the sound to match the various moods of the piece. (Quadrant C, D)

**** Focus on making music.** (Quadrant A, B, C, D)

Duet

Learn notes. A practice with a duet partner will follow next week. (Quadrant A, B, C, D)

**** Focus on fluency, intonation and rhythm.** (Quadrant A, B)

Feedback on week 1

Learner (received 24/04/2008)

Monday 21 April: Practised the scales of A flat and B flat slowly (Quadrant A, B). The sections that I struggle with in Händel's Sonata, I practised slowly (Quadrant A, B). I practised Dvořák's second page, the part that I struggle with, in sections (Quadrant A, B). I also practised the shifts well (Quadrant A, B, D).

Tuesday 22 April: I practised the shifts in the Rachmaninoff separately and worked on the intonation (Quadrant A, B, D). I also worked on achieving different tonal colours and paid attention to the tempo changes (Quadrant A, B, C, D).

Wednesday 23 April: I worked on achieving fluency and intonation of the Sonata, Sonatina and Melody on the G-string (Quadrant A, B). The sections where I made mistakes I then practised separately (Quadrant A, B). I also practised a small section of the study, slowly (Quadrant A, B).

Thursday 24 April: I practised the scales slowly (Quadrant A, B). The difficult sections in the pieces I practised separately (Quadrant A, B). I practised the pieces with piano accompaniment (Quadrant A, B, C, D).

Teacher (24/04/2008)

Scales: The fluency and tone production of the scales were good (Quadrant A, B). Shifts were smooth and relaxed (Quadrant A, B, D). She struggled with the notes of the diminished 7th probably because she does not hear the intervals in her head (Quadrant A). She was able to slur the dominant 7th and chromatic scales without any problems (Quadrant A, B). The intonation of A flat major sharps (Quadrant A). G sharp melodic minor she knew but the notes were also sharp in a few places (Quadrant A).

Study no. 16 – Mazas: She had learnt the notes of the first few lines (Quadrant A, B). The fluency and intonation was good (Quadrant A, B). She did, however, use C sharps instead of C naturals in a few places (Quadrant A).

Allegro risoluto from Sonatina Op. 100 – Dvořák: During lesson she was able to play the whole piece through with the piano with one or two minor slips (Quadrant A, B, C, D). Well done! Intonation was almost 100% secure (Quadrant A). Two rhythmic and two bowing errors occurred but these were cleared during lesson (Quadrant A, B). This piece has progressed to the point where she can now start working on the colour of the sound and the dynamics (Quadrant A, B, C, D).

Term 2 week 2 (This homework sheet must be kept in your flip file. Given 24/04/2008)

Scales: G, A, B flat majors, melodic and harmonic minors, major and minor arpeggios (3 octaves); A flat major and major arpeggio (2 octaves); G sharp melodic and harmonic minors and minor arpeggio (2 octaves); chromatic scale on B (2 octaves); dominant 7th of E flat major (2 octaves); diminished 7th on G (2 octaves).

All scales must be practised as follows:

1. Repeated notes.
2. Separate bows.
3. Slurred. (Quadrant A, B, D)

**** Focus on fluency and intonation.** (Quadrant A, B)

- Do you think that repeating the notes has helped to improve the intonation of your scales? Explain. (Quadrant A, B)
- Do you always correct the notes that are out of tune? (Quadrant A, B)
- Do you feel that the fluency and intonation of your scales has improved this week? Explain. (Quadrant A, B, D)

Study no. 16 – Mazas

Learn the notes of the study by practising a section at a time. (Quadrant A, B)

**** Focus on fluency and intonation.** (Quadrant A, B)

- Are the sections that you practised this week, fluent and in tune? (Quadrant A, B)
- Do you practise the shifts that you struggle with, separately? (Quadrant A, B, D)

Adagio from Sonata in E – Händel

- Do you practise the difficult sections for intonation, separately? (Quadrant A)
- Are you able to play the piece through fluently? (Quadrant A, B)
- Have you paid attention to your use of bow when you worked on the dynamics? (Quadrant A, B, C, D)

**** Focus on shaping the phrases.** (Quadrant A, B, C, D)

Allegro from Sonata in E – Händel

- Are you able to play the second half of the piece, fluent and in tune? (Quadrant A, B)
- Do you practise the difficult sections separately? (Quadrant A, B)
- Make use of the dynamic indications to help with the shaping of the phrases. (Quadrant A, B, C, D)

**** Focus on shaping the phrases of the first half and playing the second half fluent and in tune.** (Quadrant A, B, C, D)

Allegro risoluto from Sonatina Op. 100 – Dvořák

- Determine which note is the climax note in each phrase and work on shaping the phrase accordingly. (Quadrant A, B, C, D)
- Are you changing the colour of the sound to make a distinction between sections where you have the melody and sections where you have the accompanying part? (Quadrant A, B, C, D)

**** Focus on the phrasing and colour of the sound.** (Quadrant A, B, C, D)

Melody on the G-string – Rachmaninoff

- Think of your use of bow when focussing on dynamics. (Quadrant A, B, C, D)
- Were you able to change the colour of the sound to match the different moods conveyed in the piece? (Quadrant C, D)
- Would thinking of mental images help you to achieve the correct sound? Explain. (Quadrant C, D)

**** Focus on making music.** (Quadrant A, B, C, D)

Duet

Learn notes. A practice with a duet partner will follow soon. (Quadrant A, B, C, D)

**** Focus on fluency, intonation and rhythm.** (Quadrant A, B)

Feedback on week 2

Learner C missed a lesson on the 1st of May as it was a public holiday. She, therefore, had week 2's homework for two weeks.

Learner (received 08/05/2008)

Monday, 5 May

Scales: "I repeated each note (Quadrant A, B) and tried to get them in tune (Quadrant A). I also worked on the colour of the sound (Quadrant C, D)."

Adagio from Sonata in E – Händel: "I practised the sections that are difficult for intonation and fluency, separately (Quadrant A, B). I also worked on the shaping of the phrases and on the dynamics (Quadrant A, B, C, D). The shifts that I find difficult I practised separately (Quadrant A, B, D)."

Allegro from Sonata in E – Händel: “I practised the sections where there were mistakes, separately (Quadrant A, B). Thereafter I tried to play the piece through fluently (Quadrant A, B). The sections that still remained difficult I then practised separately again (Quadrant A, B).”

Melody on the G-string – Rachmaninoff: “The sections that are difficult for intonation I practised well (Quadrant A). I also worked on the shaping of the phrases and the dynamics (Quadrant A, B, C, D).”

Tuesday, 6 May

Allegro risoluto from Sonatina Op. 100 – Dvořák: “I worked on the shaping of the phrases and on the dynamics (Quadrant A, B, C, D). There are fewer sections where I make mistakes. These sections I usually practise separately though (Quadrant A, B).”

Scales: “I practised the scales slowly and focussed on the intonation (Quadrant A) and colour of the sound (Quadrant C, D).”

Melody on the G-string – Rachmaninoff: “I worked on the dynamics (Quadrant A, B, C, D) and tried to achieve the correct colour of sound (Quadrant C, D). I also tried to obey the tempo indications (Quadrant A, B, C, D).”

Adagio and Allegro from Sonata in E – Händel: “I worked on the dynamics of both movements (Quadrant A, B, C, D). I also tried to play in phrases (Quadrant A, B, C, D). The intonation has improved (Quadrant A).”

Wednesday, 7 May

Scales: “I worked hard on the scales and tried to make as few mistakes as possible (Quadrant A, B). I focussed on intonation (Quadrant A) and the colour of the sound (Quadrant A, B, C, D).”

Duet: “I concentrated on learning the notes (Quadrant A, B).”

Thursday, 8 May

Duet: “I learnt the notes (Quadrant A, B).”

Allegro risoluto from Sonatina Op. 100 – Dvořák: “I tried to polish the piece and worked on playing in phrases (Quadrant A, B, C, D). I tried to play the piece as fluently (Quadrant A, B) and musically as possible (Quadrant A, B, C, D).”

Adagio and Allegro from Sonata in E – Händel: “I concentrated on playing the movements as fluently as possible (Quadrant A, B). The intonation (Quadrant A) goes out in places but I practise those sections slowly and separately (Quadrant A, B).”

Melody on the G-string – Rachmaninoff: “I worked on the phrasing (Quadrant A, B, C, D) and on changing the colour of the sound (Quadrant C, D).”

Scales: “I practised the scales slowly and focussed on the musicality (Quadrant A, B, C, D). They already sound better.”

Teacher (08/05/2008)

Scales: Learner C struggled with the diminished 7th on G but this was corrected during lesson. All the other scales that she played were fluent (Quadrant A, B). Overall the intonation has improved but still tends to sharp in a few places (Quadrant A). The low first fingers in the chromatic scale were too low (Quadrant A). Shifts were smooth and in tune (Quadrant A, B, D). The speed of the scales is still slow. She was given rhythms to practise for homework (Quadrant A, B, D). This should help with the speed.

Adagio from Sonata in E – Händel: Intonation wanted to sharp today (Quadrant A). In one section especially, she totally went out of tune. This is probably due to the fact that she finds it difficult to find notes like B sharp and E sharp on the fingerboard (Quadrant A, B). The articulation of the quavers at the end of phrases were not consistent but this was corrected during lesson (Quadrant A, B). The sound lacked warmth (Quadrant C, D) and vibrato (Quadrant A, B) and she could have varied her bow length (Quadrant A, B) more in order to achieve greater contrasts in the dynamics (Quadrant A, B, C, D). She also needs to focus more on achieving a singing quality in her sound (Quadrant C, D).

Allegro from Sonata in E – Händel: Although she played the piece very slowly (Quadrant A, B), fluency was almost achieved (Quadrant A, B). There are two sections that remain difficult for intonation (Quadrant A). The articulation of the quavers needs to be shorter and she needs to use faster bows (Quadrant A, B). The dynamic indications are not clear as yet (Quadrant A, B, C, D).

Melody on the G-string – Rachmaninoff: This piece did not flow (Quadrant C, D). Learner C still seems to be occupied with the rhythm and the bowing (Quadrant A, B) and this hinders the flow. The tempo changes were not clear (Quadrant A, B) and she did not really change the colour of the sound (Quadrant C, D). Contrasts in the dynamics could also be greater (Quadrant A, B, C, D). She should also use much more vibrato (Quadrant A, B).

Term 2 week 3 (given 08/05/2008)

Scales: G, A, B flat majors, melodic and harmonic minors, major and minor arpeggios (3 octaves); A flat major and major arpeggio (2 octaves); G sharp melodic and harmonic minors and minor arpeggio (2 octaves); chromatic scale on B, C (2 octaves); dominant 7th of E flat, E major (2 octaves); diminished 7th on G (2 octaves).

All scales must be practised as follows:

1. Repeated notes.
2. Separate bows.
3. Slurred in rhythms of 2.
4. Slurred without rhythms. (Quadrant A, B, D)

**** Focus on fluency and intonation and evenness of sound.** (Quadrant A, B)

Study no. 16 - Mazas

Learn the notes of the study by practising a section at a time for:

1. Intonation. (Quadrant A, B)
2. Fluency. (Quadrant A, B)

**** Focus on fluency and intonation.** (Quadrant A, B)

Adagio from Sonata in E – Händel

Practise the piece in sections and pay attention to the following:

1. Lead to the climax note in each phrase. Use the dynamics to help you. (Quadrant A, B, C, D)
2. The feelings or moods that you are trying to convey. (Quadrant C, D)

**** Focus on shaping the phrases and conveying the different moods.** (Quadrant A, B, C, D)

Allegro from Sonata in E – Händel

1. Are you able to play the whole piece through fluently and in tune? (Quadrant A, B)
2. Play the question/answer game to help with the shaping of the phrases. (Quadrant A, B, C, D)

**** Focus on fluency, intonation and shaping of the phrases.** (Quadrant A, B, C, D)

Allegro risoluto from Sonatina Op. 100 – Dvořák

1. Work on making the dynamic indications clearly audible. (Quadrant A, B, C, D)
2. Work on the feelings or moods you are trying to convey. Use the colour of the sound to help you achieve this. (Quadrant C, D)

**** Focus on making music.** (Quadrant A, B, C, D)

Melody on the G-string – Rachmaninoff

1. Work on conveying the different moods. (Quadrant C, D)
2. Pay attention to the tempo indications and use them to help establish the correct mood of the different sections. (Quadrant A, B, C, D)
3. Are the dynamics clearly audible? (Quadrant A, B, C, D)

**** Focus on conveying the different moods and achieving the tempo changes.** (Quadrant A, B, C, D)

Duet

Learn notes. A practice with a duet partner will follow soon. (Quadrant A, B, C, D)

**** Focus on fluency, intonation and rhythm.** (Quadrant A, B)

Feedback on week 3

Learner (received 15/05/2008)

Monday, 12 May

Scales: “I practised scales using rhythms and repeated notes (Quadrant A, B, D). I practised the scales that I still struggle with, very slowly (Quadrant A, B).”

Adagio and Allegro from Sonata in E – Händel: “I worked on polishing these pieces for the test (Quadrant A, B, C, D). I work on the phrasing and dynamics (Quadrant A, B, C, D). The sections where I had breakdowns (Quadrant A, B) and experienced intonation problems (Quadrant A), I practised separately (Quadrant A, B).”

Melody on the G-string – Rachmaninoff: “I worked on preparing this piece for the test (Quadrant A, B, C, D). I am still working on the tempo changes (Quadrant A, B) as well as the mood changes (Quadrant C, D). The phrasing has improved (Quadrant A, B, C, D).”

Tuesday, 13 May

Scales: “I only practised scales (Quadrant A, B, D) as my neck was sore.”

Wednesday, 14 May

Scales: “I practised the scales up to speed (Quadrant A, B) and tried to get them as fluent (Quadrant A, B) as possible. The scales that were still out of tune I practised slowly and with repeated notes (Quadrant A, B, D).”

Melody on the G-string – Rachmaninoff: “I focused on playing the piece as musically as possible (Quadrant A, B, C, D). I also worked on the colour of the sound (Quadrant C, D).”

Adagio and Allegro from Sonata in E – Händel: “I practised the difficult sections separately and slowly (Quadrant A, B). I tried to perfect the piece and play it without mistakes (Quadrant A, B). I practised with the piano (Quadrant A, B, C, D).”

Thursday, 15 May

Scales: “I practised the scales well and tried to get the intonation as accurate as possible (Quadrant A).”

“The **Händel** and the **Rachmaninoff** I practised well for the test. These pieces are already fairly polished (Quadrant A, B, C, D). I still practice the difficult sections where I have break-downs (Quadrant A, B) and struggle with intonation (Quadrant A), separately.”

Allegro risoluto from Sonatina Op. 100 – Dvořák: “I also worked at polishing this piece (Quadrant A, B, C, D). The runs I practise separately adding notes (Quadrant A, B, D) and using rhythms (Quadrant A, B, D).”

Duet: “I learnt the notes (Quadrant A, B) and focused on the rhythm (Quadrant A, B) of the first page.”

Teacher (15/05/2008)

During lesson Learner C was given a test as she does music as a subject and end of the term marks were needed. She had to play scales and two pieces.

Scales: The fluency (Quadrant A, B) and especially the intonation (Quadrant A) of the scales, have improved. The tempo of the scales (Quadrant A, B) is, however, still too slow. The evenness (Quadrant A, B) and phrasing (Quadrant A, B, C, D) of the scales still need attention. She was asked to practise them with a metronome (Quadrant A, B).

Adagio from Sonata in E – Händel: The intonation of the piece had improved since last week’s lesson (Quadrant A). Only the E sharp after the rest in the middle of the piece was still out of tune. Fluency has been achieved (Quadrant A, B). Dotted rhythms at the trills were not rhythmical (Quadrant A, B). Although the sound was warm (Quadrant C, D), vibrato was not used enough (Quadrant A, B). She has a feel for cantabile character of the piece (Quadrant C, D) and generally the dynamics were audible (Quadrant A, B, C, D) although the contrasts could still be greater. The sound at the ritardando at the end could be broader and louder (Quadrant A, B). The last note should be held on longer (Quadrant A, B).

Allegro from Sonata in E – Händel: Bar the section at letter D, intonation was good (Quadrant A). She had a breakdown towards the end of the piece (Quadrant A, B). The tempo, although faster than before, still needs to be brisker (Quadrant A, B). The crossover to letter C needs to be strictly in time (Quadrant A, B). The character (Quadrant C, D) of the piece suffers as a result of tempo (Quadrant A, B). The dynamic contrasts need to be greater (Quadrant A, B, C, D). They were not really audible today.

Melody on the G-string – Rachmaninoff: The intonation was good (Quadrant A). Fluency has been achieved (Quadrant A, B). There was one note where she played a wrong accidental (Quadrant A, B). The dynamics were audible (Quadrant A, B, C, D). Tempo changes were achieved, bar the first one (Quadrant A, B). Work has been done to change the mood and the colour of the

sound but these aspects still need attention (Quadrant C, D). She ran out of bow on the long harmonics at the end (Quadrant A, B). Greater use of vibrato is still required (Quadrant A, B).

Term 2 week 4 (given 15/05/2008)

Scales: G, A, B flat majors, melodic and harmonic minors, major and minor arpeggios (3 octaves); A flat major and major arpeggio (2 octaves); G sharp melodic and harmonic minors and minor arpeggio (2 octaves); chromatic scale on B, C (2 octaves); dominant 7th of E flat, E major (2 octaves); diminished 7th on G (2 octaves); B flat major sixths (1 octave).

All scales must be practised as follows:

1. Repeated notes.
2. Separate bows.
3. Slurred in rhythms of 2 (slur 2 notes per bow).
4. Slurred in rhythms of 4 (slur 4 notes per bow).
5. Slurred without rhythms. (Quadrant A, B, D)

**** Focus on fluency and intonation and evenness of sound.** (Quadrant A, B)

Study no. 16 - Mazas

Learn the notes of the study by practising a section at a time for:

1. Intonation. (Quadrant A, B)
2. Fluency. (Quadrant A, B)

**** Focus on fluency and intonation.** (Quadrant A, B)

Adagio from Sonata in E – Händel

1. Work on achieving a cantabile sound. Are there sections where you would change the quality of the sound? If so, work on achieving these changes. (Quadrant A, B, C, D)
2. Work on clearing the intonation difficulties of the middle section. (Quadrant A)
3. Practise a phrase at a time and focus on the shaping of the phrase. Use the dynamics to help you. (Quadrant A, B, C, D)

**** Focus on the quality of sound and the shaping of the phrases.** (Quadrant A, B, C, D)

Allegro from Sonata in E – Händel

1. Practise the sections that are difficult for intonation, separately. (Quadrant A)
2. Practise the semi-quaver passages in rhythms of 4. This should help to play them evenly and faster. (Quadrant A, B, D)
3. Practise a section at a time with the metronome and work on achieving a faster tempo. (Quadrant A, B)

**** Focus on accuracy of intonation and playing the piece faster.** (Quadrant A, B)

Melody on the G-string – Rachmaninoff

1. Practise the tempo changes with a metronome. (Quadrant A, B)
2. Work on changing the mood of the piece at the tempo changes. (Quadrant C, D)
3. Work on changing the colour of the sound at the places where you think the music requires it. (Quadrant A, B, C, D)

**** Focus on tempo changes, moods and the colour of the sound.** (Quadrant A, B, C, D)

Allegro risoluto from Sonatina Op. 100 – Dvořák

Practise a phrase at a time and concentrate on the following:

1. The technicalities involved, e.g. intonation, shifts, articulation, and rhythm. (Quadrant A, B, D)
2. The musicality e.g. phrasing, dynamics, quality of sound. (Quadrant A, B, C, D)

**** Focus on mastering the technicalities and achieving musicality.** (Quadrant A, B, C, D)

Duet

Practise a section at a time and concentrate on achieving the following:

1. Rhythm. (Quadrant A, B)
2. Playing louder when you have the melody and softer when you are accompanying. (Quadrant A, B, C, D)
3. Add dynamics. (Quadrant A, B, C, D)

**** Focus on rhythm and dynamics.** (Quadrant A, B, C, D)

Feedback on week 4

Learner (received 22/05/2008)

Monday, 19 May

"I mainly concentrated on the work for the exam. I worked on polishing the Händel and the Rachmaninoff (Quadrant A, B, C, D). I also worked on the tempo indications of the pieces (Quadrant A, B). I tried to eliminate all intonation inaccuracies (Quadrant A). I practised with piano accompaniment (Quadrant A, B, C, D)."

Tuesday, 20 May

"Once again I mainly focussed on the work for the exam. I practised the second movement of the Händel Sonata with a metronome (Quadrant A, B) to ensure that I maintain a constant tempo. I also practised the first page of the Vivaldi Concerto for two violins and tried to get it fluent (Quadrant A, B)."

Wednesday, 21 May

"I practised the second movement of the Händel Sonata with a metronome and thereafter, without (Quadrant A, B). I tried not to rush or go slower. In the first movement I mainly focussed on the dotted rhythms (Quadrant A, B). The Rachmaninoff I practised with the piano and I worked on the different moods of the piece (Quadrant C, D). I practised the new scales but I am unsure of the fingering of the chromatic scale (Quadrant A, B)."

Thursday, 22 May

"I practised the Händel and the Rachmaninoff with the piano (Quadrant A, B, C, D). I practised the second movement of the Händel with a metronome but this time I tried it a little faster (Quadrant A, B). I also practised the first page of the duet (Quadrant A, B) as well as scales (Quadrant A, B, D)."

"This week I mainly focussed on my exam pieces for my school exam (27 May)."

Teacher (22/05/2008)

Melody on the G-string – Rachmaninoff: The piece was fluent (Quadrant A, B) and in tune (Quadrant A). There was a marked improvement in the way she conveyed the different moods of the piece (Quadrant C, D). She made good use of the tempo indications (Quadrant A, B) to help her achieve the different moods. She also changed the colour of the sound to match the different moods (Quadrant C, D). The shaping of the phrases were also better than before (Quadrant A, B, C, D). Dynamics were audible (Quadrant A, B, C, D) and ritardandos and tenutos were generally clear (Quadrant A, B). She used more vibrato (Quadrant A, B) than before and this added to the warmth of the sound (Quadrant C, D). She gave a very musical and expressive rendition of the piece with the piano (Quadrant A, B, C, D).

Adagio from Sonata in E – Händel: She had corrected all rhythmic inconsistencies involving dotted notes (Quadrant A, B). The piece was fluent (Quadrant A, B) and in tune (Quadrant A) except for one note (E sharp). The dynamics were generally clear (Quadrant A, B, C, D) although the fortés could have been louder. She achieves a good cantabile sound (Quadrant A, B, C, D) which is further enhanced by her vibrato (Quadrant A, B). The ending of the piece has improved. The sound is broader (Quadrant C, D) and she does not rush the last few bars (Quadrant A, B).

Allegro from Sonata in E – Händel: The intonation was good (Quadrant A) and the tempo of the piece had improved (Quadrant A, B). She was able to play the piece through fluently (Quadrant A, B) with the piano (Quadrant A, B, C, D). The dynamics were also audible (Quadrant A, B, C, D). She still needs to make use of faster bows to achieve the livelier character of the piece (Quadrant A, B). A very neat and polished piece though.

Term 2 week 5 (given 22/05/2008)

Scales: G, A, B flat majors, melodic and harmonic minors, major and minor arpeggios (3 octaves); A flat majors and major arpeggios (2 octaves); G sharp melodic and harmonic minors and minor arpeggios (2 octaves); chromatic scale on B, C (2 octaves); dominant 7th of E flat, E major (2 octaves); diminished 7th on G (2 octaves); B flat major sixths (1 octave).

All scales must be practised as follows:

1. Repeated notes.
2. Separate bows.
3. Slurred in rhythms of 2 (slur 2 notes per bow).
4. Slurred in rhythms of 4 (slur 4 notes per bow).
5. Slurred without rhythms. Practise with a metronome for speed. (Quadrant A, B, D)

**** Focus on fluency and intonation and speed.** (Quadrant A, B)

Study no. 16 - Mazas

Learn the notes of the study by practising a section at a time for:

1. Intonation. (Quadrant A, B)
2. Fluency. (Quadrant A, B)

**** Focus on fluency and intonation.** (Quadrant A, B)

Adagio from Sonata in E – Händel

Concentrate on achieving the following:

1. Accurate intonation in the middle section. (Quadrant A)
2. Correct rhythm at the trills. (Quadrant A, B)
3. Greater contrasts in dynamics and clearer shaping of the phrases. (Quadrant A, B, C, D)
4. Greater use of vibrato. (Quadrant A, B)

**** Focus on polishing the piece for your exam.** (Quadrant A, B, C, D)

Allegro from Sonata in E – Händel

Work on the following:

1. The intonation at letter D. (Quadrant A)
2. Playing the piece at a faster tempo to achieve the character of the piece. (Quadrant C, D) Practise difficult sections in rhythms. Practise with a metronome. (Quadrant A, B)
3. Make a bigger difference in the dynamic levels. (Quadrant A, B, C, D)

**** Focus on polishing the piece for your exam.** (Quadrant A, B, C, D)

Melody on the G-string – Rachmaninoff

Concentrate on the following:

1. Dynamics and shaping of the phrases. Be sure not to phrase according to the slurs. (Quadrant A, B, C, D)
2. Tempo changes. Practise these with a metronome. (Quadrant A, B)
3. Mood changes (Quadrant C, D). Use the tempo, the dynamics and the colour of the sound to help you. (Quadrant A, B, C, D)

**** Focus on polishing the piece for your exam.** (Quadrant A, B, C, D)

Allegro risoluto from Sonatina Op. 100 – Dvořák

1. Work on the tempo of the piece. Practise with a metronome. If you feel that there are places in the piece where a ritardando is appropriate, mark these places. (Quadrant A, B, D)
2. Work on shaping the phrases. Use the dynamics to help you. (Quadrant A, B, C, D)
3. Work on the moods conveyed (Quadrant C, D). Use the articulation, dynamics and colour of the sound to help you. (Quadrant A, B, C, D)

**** Focus on polishing the piece.** (Quadrant A, B, C, D)

Duet

Learn the notes and focus on:

1. Intonation. (Quadrant A)
2. Fluency. (Quadrant A, B)

**** Focus on intonation and fluency.** (Quadrant A, B)

Feedback on week 5

Learner (received 29/05/2008)

Monday, 26 May

Melody on the G-string – Rachmaninoff: “I only practised the exam pieces. I practised the mood changes (Quadrant C, D) and the tempo changes (Quadrant A, B). I polished the piece and practised it with piano accompaniment (Quadrant A, B, C, D).”

Adagio and Allegro from Sonata in E – Händel: “I polished the piece (Quadrant A, B, C, D). I worked on the vibrato of the slow movement (Quadrant A, B) and worked on getting the trills rhythmic (Quadrant A, B). I worked on the dynamics and tried to make them clearly audible (Quadrant A, B, C, D). The fast movement’s difficult runs I practised in rhythms (Quadrant A, B). I also practised this movement with the metronome (Quadrant A, B). I worked on getting the piece as fast and as light as possible (Quadrant A, B). Worked on achieving clearly audible dynamics (Quadrant A, B, C, D).”

Tuesday, 27 May

“I played my school exam.”

Wednesday, 28 May

“I practised the Dvořák and worked on the dynamics (Quadrant A, B, C, D) and the tempo (Quadrant A, B). I worked on the speed and evenness of the scales (Quadrant A, B). The difficult scales I still practise slowly. I practised the duet and focussed on the intonation (Quadrant A).”

Thursday, 29 May

“I worked on the speed and evenness of the scales (Quadrant A, B). I also worked on the intonation of the new scales (Quadrant A). Worked on polishing the Dvořák (Quadrant A, B, C, D). I worked on the fluency (Quadrant A, B) of the duet. The first page is going well. I am struggling with the fingering of the second page (Quadrant A, B).”

Teacher (29/05/2008)

Exam (27/05/2008): Learner C gave a very expressive and musical performance (Quadrant A, B, C, D) of both movements of the Händel Sonata as well as the Rachmaninoff. Her intonation (Quadrant A) was virtually faultless and in both pieces, fluency was achieved (Quadrant A, B). A superb performance!

Lesson (29/05/2008): We worked on the Dvořák only. During lesson she played the piece with her accompanist (Quadrant A, B, C, D). Notes of the second page are still unsure and fluency (Quadrant A, B) has not been achieved as yet. We worked on the bowing of the triplets (Quadrant A, B). She had been playing them on the string but this was changed to spiccato bowing. She understands the first page very well and the dynamics and phrasing are progressing well (Quadrant A, B, C, D). The intonation is good (Quadrant A). She is able to play the first page with emotional involvement (Quadrant C, D).

Term 2 week 6 (given 29/05/2008)

Scales: G, A, B flat majors, melodic and harmonic minors, major and minor arpeggios (3 octaves); A flat, E flat majors and major arpeggios (2 octaves); G sharp, E flat melodic and harmonic minors and minor arpeggios (2 octaves); chromatic scale on B flat, B, C (2 octaves); dominant 7th of D, E flat, E major (2 octaves); diminished 7th on G, A flat (2 octaves); B flat major sixths (1 octave).

All scales must be practised as follows:

1. Repeated notes.
2. Separate bows.
3. Slurred in rhythms of 2 (slur 2 notes per bow).
4. Slurred without rhythms. (Quadrant A, B, D)

**** Focus on the speed and phrasing of the scales.** (Quadrant A, B, C, D)

Study no. 16 - Mazas

Learn the notes of the study by practising a section at a time for:

1. Intonation. (Quadrant A, B)
2. Fluency. (Quadrant A, B)

**** Focus on fluency and intonation.** (Quadrant A, B)

Pieces

1. Work on the emotional content of the piece and make sure that you can convey the different moods to your audience (Quadrant C, D).
2. Make sure that you have achieved the tempo indications indicated in the piece (Quadrant A, B).
3. Make sure that the dynamics are clearly audible (Quadrant A, B, C, D).
4. Work on designing a programme for the house concert (Quadrant A, D).

**** Focus on polishing the pieces and performing them.** (Quadrant A, B, C, D)

Duet

1. Make sure that it is clearly audible where you have the melody and where you accompany. (Quadrant A, B, C, D)
2. Add the dynamics. (Quadrant A, B, C, D)
3. Give attention to the shaping of the phrases. Make sure that it is clearly audible where the climax note/notes of each phrase is. The dynamics should help with this. (Quadrant A, B, C, D)

**** Focus on the dynamics and phrasing.** (Quadrant A, B, C, D)

Feedback on week 6

Learner (received 15/06/2008)

Monday, 2 June

"I practised the Dvořák a phrase at a time (Quadrant A, B). I worked on polishing the piece (Quadrant A, B, C, D). I also practised the duet (Quadrant A, B)."

Tuesday, 3 June

"I practised the scales well (Quadrant A, B, D). I worked on the notes (Quadrant A, B) of the duet, practising slowly for intonation (Quadrant A). I practised the Dvořák slowly and then up to speed (Quadrant A, B). I also worked on the rhythmic difficulties (Quadrant A, B)."

Wednesday, 4 June

"I practised the Dvořák with the piano (Quadrant A, B, C, D). I practised the duet thoroughly (Quadrant A, B, C, D) and practised scales (Quadrant A, B, D)."

Thursday, 5 June

"I practised the duet and the Dvořák thoroughly (Quadrant A, B, C, D)."

Teacher (05/06/2008)

Adagio and Allegro from Sonata in E – Händel: Although the dynamics are audible, the contrasts could be even greater (Quadrant A, B, C, D). The E sharp in the middle of the piece still sharps (Quadrant A). When she focuses on adding more vibrato (Quadrant A, B) the sound becomes more expressive (Quadrant C, D). The intonation of the Allegro was very good (Quadrant A). Dynamics were also good (Quadrant A, B, C, D). Fluency (Quadrant A, B) was achieved. The piece is still under tempo but she said that she would work on this for homework (Quadrant A, B).

Allegro risoluto from Sonatina Op. 100 – Dvořák: She was able to play the piece through fluently (Quadrant A, B) with the piano (Quadrant A, B, C, D). Intonation (Quadrant A) was good except for a few spots on the second page. There could be a bigger contrast in the dynamics (Quadrant A, B, C, D). The section using spiccato bowing (Quadrant A, B) had improved. She also managed the mood changes very well (Quadrant C, D). Learner C was able to change the colour of the sound to match the mood of a specific section (Quadrant C, D). There were some rhythms that could be tighter (Quadrant A, B).

Melody on the G-string – Rachmaninoff: Tempo changes (Quadrant A, B) and mood changes (Quadrant C, D) were managed very well. The colour of the sound also matched the different moods (Quadrant C, D). She was able to play the piece through fluently (Quadrant A, B) with the piano (Quadrant A, B, C, D). The dynamics were good (Quadrant A, B, C, D). The tempo of the last two lines was too slow today but she was aware of that (Quadrant A, B). Learner C understands this piece very well and performs it very musically and expressively (Quadrant C, D).

Term 2 week 7 (given 12/06/2008)

Scales: G, A, B flat majors, melodic and harmonic minors, major and minor arpeggios (3 octaves); A flat, E flat majors and major arpeggios (2 octaves); G sharp, E flat melodic and harmonic minors and minor arpeggios (2 octaves); chromatic scale on B flat, B, C (2 octaves); dominant 7th of D, E flat, E major (2 octaves); diminished 7th on G, A flat (2 octaves); B flat major sixths (1 octave).

All scales must be practised as follows:

1. Repeated notes.
2. Separate bows.
3. Slurred in rhythms of 2 (slur 2 notes per bow).
4. Slurred without rhythms. (Quadrant A, B, D)

**** Focus on fluency and intonation and evenness of sound.** (Quadrant A, B)

Study no. 16 - Mazas

Learn the notes of the study by practising a section at a time for:

1. Intonation. (Quadrant A, B)
2. Fluency. (Quadrant A, B)

**** Focus on fluency and intonation.** (Quadrant A, B)

Pieces

1. There will be a play-through of all three pieces during lesson in preparation for a small house concert to be given to parents and friends next week. (Quadrant A, B, C, D)
2. You will need to design your own programme for the event. (Quadrant A, D)

**** Focus on polishing the pieces and performing them.** (Quadrant A, B, C, D)

Duet

Learn the notes and focus on:

1. Intonation. (Quadrant A)
2. Fluency. (Quadrant A, B)
3. Dynamics and phrasing. (Quadrant A, B, C, D)

**** Focus on intonation and fluency dynamics and phrasing.** (Quadrant A, B, C, D)

Feedback on week 7**Learner (received 15/06/2008)**

"I mainly focussed on the pieces for the house concert and the duet for Learner B's exam."

Monday, 9 June

"I practised the Dvořák in sections (Quadrant A, B). I practised with dynamics (Quadrant A, B, C, D), in rhythms (Quadrant A, B, D) and worked on polishing the piece (Quadrant A, B, C, D). I also worked on polishing the duet (Quadrant A, B, C, D)."

Wednesday, 11 June

"I practised all three pieces well for the house concert (Quadrant A, B, C, D). I also worked on the intonation (Quadrant A) and rhythm (Quadrant A, B) of the duet."

Thursday, 12 June

"I practised with the piano (Quadrant A, B, C, D). I practised all three pieces and worked on polishing them (Quadrant A, B, C, D). I practised the duet well (Quadrant A, B, C, D)."

Teacher (15/06/2008)

On Sunday, 15 June, Learner C gave a house concert to family and friends. She performed all three of her pieces. She had designed her own programme for the occasion. Learner C made use of colour photos of the composers of the pieces she performed. Next to these she had interesting information about the composer, which she had typed on the computer. This she pasted on to special paper looking much like the kind of paper used for wedding invitations. The programme was aesthetically pleasing (Quadrant C, D) and provided interesting information (Quadrant A, B). She had obviously gone to a lot of trouble.

Adagio and Allegro from Sonata in E – Händel: The intonation was insecure in the middle of the Adagio (Quadrant A). Fluency (Quadrant A, B) was, however, achieved. Although contrasts were audible there was scope for greater variation in the dynamic levels. She played confidently (Quadrant C) and musically (Quadrant A, B, C, D) and produced a good sound (Quadrant A, B). In the Allegro, the detaché bowing action (Quadrant A, B) was relaxed. Intonation was good except for one spot in second position (Quadrant A). She played the piece fluently (Quadrant A, B). Learner C was aware of the underlying melody line and shaped the phrases very musically (Quadrant A, B, C, D). Dynamics were audible (Quadrant A, B, C, D).

Allegro risoluto from Sonatina Op. 100 – Dvořák: Throughout the piece Learner C was in complete control. Intonation was good (Quadrant A). She managed the different bowings (Quadrant A, B) and rhythms (Quadrant A, B) very well. A few rhythmic inconsistencies still occurred, however. The dynamic range was very good (Quadrant A, B, C, D). Mood changes, with the appropriate change in the colour of the sound, were well achieved (Quadrant C, D). She can be commended for having achieved the fluency (Quadrant A, B) of such a long and complex piece. Learner C gave a very expressive and musical performance of this piece (Quadrant C, D). She plays from the heart (Quadrant C). An enjoyable performance.

Melody on the G-string – Rachmaninoff: She played this piece with great musical sensitivity and feeling (Quadrant C, D). She created the correct atmosphere for the piece (Quadrant C, D). Tempo changes (Quadrant A, B) and mood changes (Quadrant C, D) were well achieved. She also changed the colour of the sound to match the mood of the specific section (Quadrant C, D). Intonation (Quadrant A) and fluency (Quadrant A, B) were achieved. Learner C was in total control of the technical difficulties involved and executed these masterfully (Quadrant A, B). A splendid performance indeed!

During all three of the pieces, Learner C had good contact with the piano. She didn't just play and expect the piano to follow, instead she played and made music with the piano (Quadrant A, B, C, D).

Learner D

Term 2 week 1 (This homework sheet must be kept in your flip file. Given 17/04/2008)

Scales: G, A, B flat majors, melodic and harmonic minors, major and minor arpeggios (3 octaves); A flat major and major arpeggio (2 octaves); chromatic scale on B (2 octaves); dominant 7th of E flat major (2 octaves).

All scales must be practised as follows:

1. Repeated notes.
2. Separate bows.
3. Slurred. (Quadrant A, B, D)

**** Focus on fluency and intonation.** (Quadrant A, B)

Study no. 24 – Kayser

Learn the notes of the study by practising sections at a time as follows:

1. 3 times every note – concentrate on achieving a relaxed right hand wrist movement. (Quadrant A, B, D)
2. Play the section as printed. (A, B, D)

**** Focus on fluency and intonation.** (Quadrant A, B)

Allegro from Concerto in G major – Vivaldi

Practise the piece in sections. Remember:

1. All semi-quaver passages need to be practised in rhythms of 4. (Quadrant A, B, D)
2. Intonation has to be faultless. (Quadrant A, B)

**** Focus on fluency and intonation.** (Quadrant A, B)

Salut d'Amour – Elgar

Practise a section at a time and concentrate on achieving:

1. Faultless intonation. (Quadrant A, B)
2. Fluency of notes. (Quadrant A, B)

**** Focus on fluency and intonation.** (Quadrant A, B)

Tambourin – Grétry

Practise a section at a time. Remember:

1. All semi-quaver passages need to be practised in rhythms. (Quadrant A, B, D)
2. All intonation inconsistencies need to be cleared. (Quadrant A, B)

**** Focus on fluency and intonation.** (Quadrant A, B)

Duet

Learn notes. A practice with a duet partner will follow next week. (Quadrant A, B, C, D)

**** Focus on fluency, intonation and rhythm.** (Quadrant A, B)

Feedback on week 1

24/04/2008: Learner D had only practised once during the past week and had not covered the homework sufficiently. As a result she was requested to repeat the same homework for another week.

Learner (received 02/05/2008)

Sunday 27 April: I worked on G major and G minors. The intonation was good (Quadrant A) and the fluency (Quadrant A, B) was average. I still need to work on the fluency (Quadrant A, B). The chromatic scale on B was good when I started practising it

but the intonation and fluency was very good by the time I finished practising the scale (Quadrant A, B). I learnt the notes of the duet up to bar 36 (Quadrant A, B) and there was no problem. I also learnt the notes of about half of the Kayser study and I can play them fluently (Quadrant A, B).

Friday 2 May: I know all the notes of Tambourin well and can play them fluently (Quadrant A, B). There are just two parts that I can't get right: the section from the first triplets and the first two bars of the Con fuoco. I can play all the notes of Salut d'Amour fluently but the notes are still a little rusty from bar 80 onwards (Quadrant A, B).

Teacher (02/05/2008)

Duet: Learner D misjudged the rhythm at times but was able to keep up with the flow of the music (Quadrant A, B). On repeating the duet she was asked to play louder where she thought she had the melody and softer where she accompanied. This she achieved fairly well (Quadrant C, D).

Allegro from Concerto in G major – Vivaldi: Except one section, fluency was achieved (Quadrant A, B). The co-ordination did not seem to be a problem at all today but then it was played at a conservative tempo (Quadrant A, B, D). The détaché bowing still needs a more relaxed wrist movement (Quadrant A, B). The intonation was generally secure (Quadrant A).

Tambourin – Grétry: The triple stopping and the arpeggio runs are out of tune (Quadrant A). The string crossings are messy (Quadrant A, B). She needs to work on fluency and intonation one more week (Quadrant A, B).

Term 2 week 2 (This homework sheet must be kept in your flip file. Given 02/05/2008)

Scales: G, A, B flat majors, melodic and harmonic minors, major and minor arpeggios (3 octaves); A flat major and major arpeggio (2 octaves); G sharp melodic and harmonic minors and minor arpeggio (2 octaves); chromatic scale on B (2 octaves); dominant 7th of E flat major (2 octaves).

All scales must be practised as follows:

1. Repeated notes.
2. Separate bows.
3. Slurred. (Quadrant A, B, D)

**** Focus on fluency and intonation.** (Quadrant A, B)

- Do you always correct notes that are out of tune? (Quadrant A, B)
- Do you think that repeating the notes has helped to improve the intonation of your scales? Explain. (Quadrant A, B)
- Do you think that the intonation and fluency of your scales have improved this week? Explain. (Quadrant A, B)

Study no. 24 – Kayser

Learn the notes of the study by practising sections at a time as follows:

1. 3 times every note – concentrate on achieving a relaxed right hand wrist movement. (Quadrant A, B, D)
2. Play the section as printed. (A, B, D)

**** Focus on fluency and intonation.** (Quadrant A, B)

- Did playing each note 3 times help with the fluency and intonation of the study? If so, in what way? (Quadrant A, B, D)
- Have you paid attention to your bowing action? What kind of bowing are you using? (Quadrant A, B, D)

Allegro from Concerto in G major – Vivaldi

- Are you able to play the piece through fluently and in tune? (Quadrant A, B)
- Have you mastered the co-ordination of the semi-quaver passages? (Quadrant A, B, D)
- Do you practise the difficult shifts separately? (Quadrant A, B, D)

**** Focus on fluency and intonation.** (Quadrant A, B)

Salut d'Amour – Elgar

Practise a section at a time focussing on:

1. Phrasing and dynamics. (Quadrant A, B, C, D)
2. Articulation. (Quadrant A, B, D)

**** Focus on phrasing and dynamics.** (Quadrant A, B, C, D)

Tambourin – Grétry

Practise a section at a time. Remember:

1. All semi-quaver passages need to be practised in rhythms. (Quadrant A, B, D)
2. All intonation inconsistencies need to be cleared. (Quadrant A, B)

**** Focus on fluency and intonation.** (Quadrant A, B)

Duet

Learn notes. A practice with a duet partner will follow soon. (Quadrant A, B, C, D)

**** Focus on fluency, intonation and rhythm.** (Quadrant A, B)

Feedback on week 2

Learner (received 08/05/2008)

Saturday, 3 May

Scales: "The fluency and intonation of A major, A melodic and A harmonic minor, have improved (Quadrant A, B)."

Study no. 24 – Kayser: "I only learnt the notes of part of the study but so far the intonation is good (Quadrant A). I am still a little unsure of the notes, therefore, fluency has not been achieved yet (Quadrant A, B)."

Sunday, 4 May

Scales: "I practised A flat major. Playing the notes three times (Quadrant A, B) really helped with the intonation (Quadrant A). It was a little hard to get to the top note of A flat major arpeggio but I got it right and in tune (Quadrant A)."

Allegro from Concerto in G major – Vivaldi: “Practising the semi-quaver passages in rhythms helped to solve my rhythmical problems (Quadrant A, B, D). The dynamics are okay, I guess (Quadrant A, B, C, D).”

Tuesday, 6 May

Salut d’Amour: “No problem. The piece was easy to work out now that I have all the notes right (Quadrant A, B).”

Wednesday, 7 May

G major: “Playing the notes three times (Quadrant A, B, D) really helped with the fluency (Quadrant A, B). The scale sounded much better than when I started practising it.”

G major arpeggio: “It was difficult to get to the third octave but I made it. The rest of the notes were fine (Quadrant A, B).”

G harmonic minor: “The fluency (Quadrant A, B) and intonation (Quadrant A) was good.”

G melodic minor: “The fluency (Quadrant A, B) wasn’t that good after playing the harmonic minor but I got it right.”

G minor arpeggio: “The same as the major arpeggio.”

Chromatic scale on B: “I struggled with the fluency (Quadrant A, B) but the intonation (Quadrant A) was good.”

Teacher (13/05/2008)

Learner D rescheduled her lesson for the 08/05/2008 to the 13/05/2008.

Scales: The fluency (Quadrant A, B) and intonation (Quadrant A) of the scales have improved. She needs to work harder at the quality of the sound (Quadrant A, B).

Study no. 24 – Kayser: Her spiccato bowing is still in its elementary stages (Quadrant A, B). The sound is harsh and scratchy (Quadrant A, B) and she does not stay at the point of balance (Quadrant A, B). A large part of the lesson was spent on acquiring and explaining the bowing action (Quadrant A, B).

Tambourin – Grétry: Intonation errors still occur (Quadrant A). The semi-quaver runs in the A major section are insecure (Quadrant A, B) and need to be practised in rhythms of 4 (Quadrant A, B, D). String crossings sound messy both in the left hand and the right (Quadrant A, B). Practising with rhythms should help for this (Quadrant A, B).

Term 2 week 3 (given 15/05/2008)

Scales: G, A, B flat majors, melodic and harmonic minors, major and minor arpeggios (3 octaves); A flat major and major arpeggio (2 octaves); G sharp melodic and harmonic minors and minor arpeggio (2 octaves); chromatic scale on B, C (2 octaves); dominant 7th of E flat, E major (2 octaves); diminished 7th on G (2 octaves).

All scales must be practised as follows:

1. Repeated notes.
2. Separate bows.
3. Slurred in rhythms of 2.
4. Slurred without rhythms. (Quadrant A, B, D)

**** Focus on fluency and intonation and evenness of sound. (Quadrant A, B)**

Study no. 24 - Kayser

Learn the notes of the study by practising a line at a time as follows:

1. 3 times every note using rhythms of 3. Use spiccato bowing. Concentrate on your bow grip and achieving a relaxed right hand wrist movement. (Quadrant A, B, D)
2. Play the section as printed. (Quadrant A, B, D)

**** Focus on fluency and intonation and spiccato bowing. (Quadrant A, B, D)**

Allegro from Concerto in G major – Vivaldi

1. What kind of sound are you wanting to achieve when playing a concerto? Explain. Are you achieving this? (Quadrant A, B)
2. Play the question/answer game to help with the shaping of the phrases. Use the dynamics to help you. (Quadrant A, B, C, D)

**** Focus on quality of sound and making music. (Quadrant A, B, C, D)**

Salut d’Amour - Elgar

Practise a section at a time and concentrate on achieving:

1. Phrasing and dynamics on the first page. (Quadrant A, B, C, D)
2. Correct intonation and fluency of notes on the second page. (Quadrant A, B)

**** Focus on making music on the first page and fluency and intonation on the second page. (Quadrant A, B, C, D)**

Tambourin – Grétry

1. Practise string crossings in rhythms. (Quadrant A, B, D)
2. Practise the triple stopping separately for intonation. (Quadrant A, B)
3. Concentrate on conveying the different moods of the piece. (Quadrant C, D)

**** Focus on the moods of the piece. (Quadrant C, D)**

Duet

Practise a section at a time and concentrate on achieving the following:

1. Rhythm. (Quadrant A, B)
2. Playing louder when you have the melody and softer when you are accompanying. (Quadrant A, B, C, D)
3. Add dynamics. (Quadrant A, B, C, D)

**** Focus on rhythm and dynamics. (Quadrant A, B, C, D)**

Feedback on week 3

Learner (received 15/05/2008)

Sunday, 10 May

Tambourin – Grétry: “Practising the triplets in rhythms really worked (Quadrant A, B, D). It has improved. Overall the piece sounds good. The intonation is good (Quadrant A); it is just the triple stopping that I don’t play fluently yet (Quadrant A, B).”

Scales: “G major and G major arpeggio sound as good as last week. G melodic minor was initially out of tune (Quadrant A) where the 6th and 7th notes change but after practising the scale playing each note three times, it came right (Quadrant A, B). G harmonic minor is good, I just need to stretch the fingers.”

Wednesday, 14 May

Allegro from Concerto in G major – Vivaldi: “I want a fluent and fierce outstanding sound (Quadrant A, B, C, D). Practising the semi-quavers in rhythms (Quadrant A, B, D) really improved the fluency (Quadrant A, B)

Salut d’Amour – Elgar: “Throughout the piece there wasn’t really a mistake except for one but I fixed it (Quadrant A, B).”

Scales: “The dominant 7th of E was easy as its fingering was the same as the dominant 7th of E flat (Quadrant A, B).

Teacher (15/05/2008)

Scales: She was able to play the scales fluent (Quadrant A, B) and in tune (Quadrant A). The intonation was better than before (Quadrant A). The shifts were also smooth and in tune (Quadrant A, B, D). Her detaché bowing has greatly improved (Quadrant A, B). Her bow, however, is not always straight when she bows in the upper half (Quadrant A, B). She will need to work on this.

Allegro from Concerto in G major – Vivaldi: During lesson, Learner D played this piece with the piano (Quadrant A, B, C, D). There was only one breakdown due to co-ordination problems involving semi-quaver passages using the fourth finger. She needs to practise rhythms in order to correct this (Quadrant A, B, D). The intonation was good except for the section in half position (Quadrant A). Greater attention should still be given to dynamics, as these were not always clear (Quadrant A, B, C, D). Phrasing could still be more sensitive (Quadrant A, B, C, D). She has mastered the detaché bowing (Quadrant A, B) but needs to work on keeping the bow straight (Quadrant A, B).

Salut d’Amour – Elgar: Learner D’s vibrato has improved (Quadrant A, B) and it adds warmth to the quality of her sound (Quadrant C, D). She just needs to make greater use of it now. The phrasing and dynamics of the first page are progressing well (Quadrant A, B, C, D). Fluency (Quadrant A, B) and the intonation of the shifts (Quadrant A) on the second page still need greater care. The tempo changes (Quadrant A, B) on the second page are not evident as yet but was discussed during lesson.

Tambourin – Grétry: There are still intonation problems here (Quadrant A). The triple stopping also needs to be practised separately (Quadrant A, B, D) as intonation errors occur (Quadrant A). It also seems as though she is not totally sure about the notes (Quadrant A, B).

Term 2 week 4 (given 15/05/2008)

Scales: G, A, B flat majors, melodic and harmonic minors, major and minor arpeggios (3 octaves); A flat major and major arpeggio (2 octaves); G sharp melodic and harmonic minors and minor arpeggio (2 octaves); chromatic scale on B, C (2 octaves); dominant 7th of E flat, E major (2 octaves); diminished 7th on G (2 octaves).

All scales must be practised as follows:

1. Repeated notes.
2. Separate bows.
3. Slurred in rhythms of 2. (slur 2 notes per bow)
4. Slurred in rhythms of 4. (slur 4 notes per bow)
5. Slurred without rhythms. (Quadrant A, B, D)

**** Focus on fluency and intonation and evenness of sound.** (Quadrant A, B)

Study no. 24 - Kayser

Learn the notes of the study by practising a line at a time as follows:

1. 3 times every note using rhythms of 3. Use spiccato bowing. Concentrate on your bow grip and achieving a relaxed right hand wrist movement. (Quadrant A, B, D)
2. Play the section as printed. (Quadrant A, B, D)

**** Focus on fluency and intonation and spiccato bowing.** (Quadrant A, B, D)

Allegro from Concerto in G major – Vivaldi

1. Think of the two types of bowing used in the piece to help you with the articulation. (Quadrant A, B, D)
2. Think of your use of bow when focussing on dynamics. (Quadrant A, B, C, D)
3. Practise a phrase at a time and focus on the shaping of the phrases. (Quadrant A, B, C, D)

**** Focus on making music.** (Quadrant A, B, C, D)

Salut d’Amour - Elgar

1. The tonality of the piece changes. Does this affect the mood of the piece? If so, are you able to achieve these changes? (Quadrant A, B, C, D)
2. The title of the piece gives you an idea of the mood that the composer wants to convey. Work on achieving this. (Quadrant C, D)
3. Work on the tempo changes on the second page and use them to enhance the emotional content of the sections involved. (Quadrant A, B, C, D)

**** Focus on the moods and tempo changes.** (Quadrant A, B, C, D)

Tambourin – Grétry

1. A Tambourin is a dance. Work on conveying the dance-like character of the music. (Quadrant C, D)
2. The tonality of the piece changes. Work on changing the mood to match the tonality. (Quadrant C, D)
3. The mood of the piece changes at the Con fuoco section. Does this affect the tempo in any way? If so, are you able to achieve this? (Quadrant C, D)

**** Focus on the mood and the character of the piece.** (Quadrant A, B, C, D)

Duet

1. Is it clear when you have the melody and when you are accompanying? (Quadrant A, B, C, D)

2. Are there places in the music where you feel the need of adding a ritardando or using rubato? Can you mark these on your part? (Quadrant A, B, C, D)

**** Focus on the dialogue between the sections where you have the melody and where you accompany.** (Quadrant A, B, C, D)

Feedback on week 4

Learner (received 22/05/2008)

Sunday, 18 May

"The Tambourin is going well (Quadrant D) and I am getting the triple stop more fluent (Quadrant A, B). G major was good today (Quadrant A, B, D)."

Tuesday, 20 May

"The study is improving just by practising it slower (Quadrant A, B). I marked the point of balance (Quadrant A, B). A flat major and major arpeggio I found easy (Quadrant A, B, D) and the arpeggio is well in tune (Quadrant A)."

Wednesday, 21 May

"The Elgar is very good! No problems, dynamics (Quadrant A, B, C, D) are working well and the vibrato (Quadrant A, B) too!"

Teacher (22/05/2008)

Allegro from Concerto in G major – Vivaldi: She was able to play the piece through fluently (Quadrant A, B). It was, however, a little on the slow side (Quadrant A, B). The intonation was good (Quadrant A). No co-ordination problems were encountered (Quadrant A, B, D). Her detaché bowing has greatly improved (Quadrant A, B). The dynamics were clear and musical (Quadrant A, B, C, D). Overall she gave a very satisfactory rendition with the piano (Quadrant A, B, C, D).

Salut d'Amour – Elgar: She was able to play this piece through fluently (Quadrant A, B) with the piano (Quadrant A, B, C, D). The intonation was generally good (Quadrant A). She shaped the phrases well (Quadrant A, B, C, D) and made good use of vibrato (Quadrant A, B). Dynamic indications were generally obeyed (Quadrant A, B, C, D). The dotted rhythm in bar 69 was omitted (Quadrant A, B) but she seemed to be aware that she had done this. We discussed two sections in the piece where the colour of the sound needs to change (Quadrant A, B, C, D). This piece has greatly improved. She need only add a few finishing touches.

Tambourin – Grétry: What a surprise to hear this piece being played with such musicality (Quadrant C, D) and technical accuracy (Quadrant A, B)! She very successfully conveyed the dance-like character of the piece (Quadrant C, D). Intonation has improved dramatically (Quadrant A). The piece is also basically fluent (Quadrant A, B). Dynamics are clear (Quadrant A, B, C, D) and she makes use of tempo changes and ritardandos (Quadrant A, B, C, D) in the appropriate places. String crossings, although better, should still be practised in rhythms (Quadrant A, B, D). She was able to play the piece with the piano (Quadrant A, B, C, D).

Term 2 week 5 (given 22/05/2008)

Scales: G, A, B flat majors, melodic and harmonic minors, major and minor arpeggios (3 octaves); A flat major and major arpeggio (2 octaves); G sharp melodic and harmonic minors and minor arpeggio (2 octaves); chromatic scale on B, C (2 octaves); dominant 7th of E flat, E major (2 octaves); diminished 7th on G (2 octaves); B flat major sixths (1 octave).

All scales must be practised as follows:

1. Repeated notes.
2. Separate bows.
3. Slurred in rhythms of 2 (slur 2 notes per bow).
4. Slurred in rhythms of 4 (slur 4 notes per bow).
5. Slurred without rhythms. (Quadrant A, B, D)

**** Focus on fluency and intonation and evenness of sound.** (Quadrant A, B)

Study no. 24 - Kayser

Learn the notes of the study by practising a line at a time as follows:

1. 4 times every note. Use spiccato bowing. Concentrate on your bow grip and achieving a relaxed right hand wrist movement. Make sure that the sound is not scratchy and harsh. Remember to stay at the point of balance. (Quadrant A, B, D)
2. Play the section as printed. (Quadrant A, B, D)

**** Focus on fluency and intonation and spiccato bowing.** (Quadrant A, B, D)

Allegro from Concerto in G major – Vivaldi

1. Practise the difficult semi-quaver passages in rhythms of 4. (Quadrant A, B, D)
2. Work on keeping the bow straight. (Quadrant A, B)
3. Practise the half position section for intonation (Quadrant A) and fluency. (Quadrant A, B)
4. Add all dynamic indications and make sure that they are clearly audible. Vary the speed, length and weight of the bow in order to achieve this. (Quadrant A, B, C, D)

**** Focus on polishing this piece.** (Quadrant A, B, C, D)

Salut d'Amour – Elgar

1. Work on the fluency and intonation of the second page. (Quadrant A, B)
2. Work on the tempo changes of the second page. (Quadrant A, B)
3. Work on the dynamics of the second page. (Quadrant A, B, C, D)

**** Focus on perfecting the second page.** (Quadrant A, B, C, D)

Tambourin – Grétry

1. Work on achieving fluency and intonation. (Quadrant A, B)
2. Work on the co-ordination of the semi-quaver passages and string crossings. Practise these in rhythms. (Quadrant A, B, D)

3. Work on the quality of the sound. Eliminate a scratchy, messy sound. (Quadrant A, B)
- ** Focus on mastering all technical difficulties.** (Quadrant A, B, D)

Duet

1. Are you able to play the piece fluently and in tune? (Quadrant A, B)
 2. Have you paid attention to the dynamic indications? (Quadrant A, B, C, D)
 3. Have you marked in your part where you have the melody and where you accompany? (Quadrant A, B, C, D)
- ** Prepare the piece for a play-through with your duet partner next week.** (Quadrant A, B, C, D)

Feedback on week 5

Learner D had only practised once this week and was, therefore, asked to repeat week 5's homework one more week.

Learner

No feedback was received from Learner D.

Teacher (26/05/2008)

On Monday, the 26th of May, Learner D had a rehearsal with her accompanist. The feedback below was based on this rehearsal.

Allegro from Concerto in G major – Vivaldi: Learner D was able to play the piece through fluently (Quadrant A, B) with the piano. There were minor problems experienced with the co-ordination of the semi-quavers in the last three lines on the first page (Quadrant A, B, D). The dynamics were clearly audible (Quadrant A, B, C, D) and the phrases were musically shaped (Quadrant A, B, C, D). The sound was on the superficial side probably because her bow was not straight when playing in the upper half and this resulted in a loss of sound (Quadrant A, B). When she corrected this there was a marked improvement in the sound. Her bow arm seemed a bit tense and she could have had a looser wrist movement when playing *detaché* (Quadrant A, B). She played the piece, however, with emotional involvement (Quadrant C, D) and musicality (Quadrant C).

Salut d'Amour – Elgar: She gave a very expressive and musical interpretation of the piece (Quadrant C, D). She made more use of vibrato and this made the sound warmer and more expressive (Quadrant A, B, C). The phrases were well shaped (Quadrant A, B, C, D) and the dynamic range was good (Quadrant A, B, C, D). She could have changed the colour of the sound more to match the different moods in the piece (Quadrant C, D). We worked on achieving this during the rehearsal. The fortissimo climax on the second page could have been more intense and louder in sound (Quadrant A, B, C, D). The tempo change at the end of the piece was managed well (Quadrant A, B) and the mood of this section was achieved (Quadrant C, D).

Tambourin – Grétry: Intonation (Quadrant A) and fluency (Quadrant A, B) was good. The character of the different sections was successfully achieved (Quadrant C, D). The tempo change at the end was also well managed (Quadrant A, B). The dynamics were audible and phrases were shaped musically (Quadrant A, B, C, D). The triplets still pose a slight co-ordination problem (Quadrant A, B, D). She gave a very musical rendition of the piece with the piano (Quadrant A, B, C, D).

Term 2 week 6 (given 29/05/2008)

Scales: G, A, B flat majors, melodic and harmonic minors, major and minor arpeggios (3 octaves); A flat, E flat majors and major arpeggios (2 octaves); G sharp, E flat melodic and harmonic minors and minor arpeggios (2 octaves); chromatic scale on B flat, B, C (2 octaves); dominant 7th of D, E flat, E major (2 octaves); diminished 7th on G, A flat (2 octaves); B flat major sixths (1 octave).

All scales must be practised as follows:

1. Repeated notes.
2. Separate bows.
3. Slurred in rhythms of 2 (slur 2 notes per bow).
4. Slurred in rhythms of 4 (slur 4 notes per bow).
5. Slurred without rhythms. (Quadrant A, B, D)

**** Focus on fluency and intonation and evenness of sound.** (Quadrant A, B)

Study no. 24 - Kayser

Learn the notes of the study by practising a line at a time as follows:

1. 4 times every note. Use *spiccato* bowing. Concentrate on your bow grip and achieving a relaxed right hand wrist movement. Make sure that the sound is not scratchy and harsh. Remember to stay at the point of balance. (Quadrant A, B, D)
2. Play the section as printed. (Quadrant A, B, D)

**** Focus on fluency and intonation and *spiccato* bowing.** (Quadrant A, B, D)

Pieces

1. There will be a play-through of all three pieces during lesson in preparation for a small house concert to be given to parents and friends next week. (Quadrant A, B, C, D)
2. You will need to design your own programme for the event. (Quadrant A, D)

**** Focus on polishing the pieces and performing them.** (Quadrant A, B, C, D)

Duet

1. Make sure that it is clearly audible where you have the melody and where you accompany. (Quadrant A, B, C, D)
2. Give attention to the shaping of the phrases. Make sure that it is clearly audible where the climax note/notes of each phrase is. The dynamics should help with this. (Quadrant A, B, C, D)
3. Make sure that the *ritardando*'s that you marked into your part are clearly audible. (Quadrant A, B, C, D)

**** Focus on polishing the duet.** (Quadrant A, B, C, D)

Feedback on week 6

Learner

No feedback was received from Learner D.

Teacher (01/06/2008)

On the 1st of June, Learner D performed all three of her pieces in a house concert given to her parents. She designed her own programme for the event. Although all the necessary information was given (Quadrant A, B), the programme lacked colour (Quadrant D). She had written the information down by hand in blue pen. This information was pasted onto an A4 sheet with music strips pasted around the written section.

Allegro from Concerto in G major – Vivaldi: She played this piece musically (Quadrant A, B, C, D) and confidently (Quadrant C), making good use of the length of her bow (Quadrant A, B). Dynamic indications were strictly obeyed and phrases were well shaped (Quadrant A, B, C, D). There were some unnecessary note (Quadrant A, B) and intonation (Quadrant A) slips especially when taking into consideration that she had played the piece fluently at the rehearsal. Nerves might have had something to do with this. An excellent performance otherwise!

Salut d'Amour – Elgar: Well done! Learner D's vibrato (Quadrant A, B) added warmth and expression (Quadrant C, D) to an already mellow sound. Phrases were well shaped and dynamic indications were generally obeyed (Quadrant A, B, C, D). She made use of romantic shifts (Quadrant A, B, D) to add expression (Quadrant C, D) to the phrases. She was able to change the colour of the sound (Quadrant A, B) to match the required mood (Quadrant C, D) of the section involved. Tempo changes were realised (Quadrant A, B) and fluency was achieved (Quadrant A, B). The intonation was not always secure (Quadrant A), probably once again linked to nerves. An enjoyable performance.

Tambourin – Grétry: Learner D conveyed the character of this piece very well (Quadrant C, D). Dynamics (Quadrant A, B, C, D) were good and fluency was achieved (Quadrant A, B). A few intonation slips occurred (Quadrant A). The character of the con fuoco section was conveyed well managed (Quadrant C, D).

Term 2 week 7 (given 11/06/2008)

Scales: G, A, B flat majors, melodic and harmonic minors, major and minor arpeggios (3 octaves); A flat, E flat majors and major arpeggios (2 octaves); G sharp, E flat melodic and harmonic minors and minor arpeggios (2 octaves); chromatic scale on B flat, B, C (2 octaves); dominant 7th of D, E flat, E major (2 octaves); diminished 7th on G, A flat (2 octaves); B flat major sixths (1 octave).

All scales must be practised as follows:

1. Repeated notes.
2. Separate bows.
3. Slurred in rhythms of 2 (slur 2 notes per bow).
4. Slurred without rhythms. (Quadrant A, B, D)

**** Focus on fluency and intonation and evenness of sound.** (Quadrant A, B)

Study no. 24 – Kayser

Practise a section at a time as follows:

1. Four times every note using spiccato bowing. Pay attention to the bowing action. Remember to check your bow grip. (Quadrant A, B, D)
2. Play the section as printed using spiccato bowing. Give attention to the dynamic indications. (Quadrant A, B, C, D).

**** Focus on the bowing action and the dynamics.** (Quadrant A, B, C, D)

Duet

1. Work on polishing the first movement. (Quadrant A, B, C, D)
2. Learn the notes of the second and third movements. (Quadrant A, B)

**** Focus on polishing the first movement and the fluency and intonation of the second and third movements.** (Quadrant A, B, C, D)

Feedback on week 7

Learner

No feedback received.

Teacher

Since the house concert, Learner D worked on Mazas duets. She seemed to enjoy these very much. She played with great musical expression (Quadrant C, D). When technical difficulties arose she kept going maintaining a steady pulse (Quadrant A, B). Learner D understood the interplay between the melody and the accompaniment and successfully achieved the contrast between these sections. (Quadrant A, B, C, D).

Learner E

Term 2 week 1 (This homework sheet must be kept in your flip file. Given 15/04/2008)

Scales: G, A, B flat majors, melodic and harmonic minors, major and minor arpeggios (3 octaves); A flat major and major arpeggio (2 octaves); chromatic scale on B (2 octaves).

All scales must be practised as follows:

1. Repeated notes.
2. Separate bows.
3. Slurred. (Quadrant A, B, D)

**** Focus on fluency and intonation.** (Quadrant A, B)

Study no. 24 – Kayser

Learn the notes of the study by practising sections at a time as follows:

1. 3 times every note – concentrate on achieving a relaxed right hand wrist movement. (Quadrant A, B, D)
2. Play the section as printed. (A, B, D)

**** Focus on fluency and intonation.** (Quadrant A, B)

Allegro from Concerto in G major – Vivaldi

Practise the piece in sections. Remember:

1. All semi-quaver passages need to be practised in rhythms of 4. (Quadrant A, B, D)
2. Intonation has to be faultless. (Quadrant A, B)

**** Focus on fluency and intonation.** (Quadrant A, B)

Minuet – Beethoven

Practise the piece in sections. Give attention to:

1. Fluency and intonation. (Quadrant A, B)
2. Phrasing and dynamics. (Quadrant A, B, C, D)

**** Focus on fluency and intonation.** (Quadrant A, B)

Salut d'Amour - Elgar

Practise a section at a time and concentrate on achieving:

1. Faultless intonation. (Quadrant A, B)
2. Fluency of notes. (Quadrant A, B)

**** Focus on fluency and intonation.** (Quadrant A, B)

Duet

Learn notes. A practice with duet partner will follow soon. (Quadrant A, B, C, D)

**** Focus on fluency, intonation and rhythm.** (Quadrant A, B)

Feedback on week 1

22/04/2008: Learner E had only practised once during the past week and had not covered the homework sufficiently. As a result she was requested to repeat the same homework for another week.

Learner (received 29/04/2008)

Wednesday, 23 April: "G and A flat major and G and A flat major arpeggio I practised with repeated notes (Quadrant A, B, D). I still need to work on the intonation of A flat (Quadrant A). I like the method because it's fast and I can correct the notes (Quadrant A, B, D). G melodic and harmonic minors I completely forgot and the bowing seems to be out (Quadrant A, B). The chromatic scale on B went better than usual today. I learnt the notes of the study one line at a time up to bar 9. I tried repeated each note three times and concentrated on the bowing action (Quadrant A, B). The bowing is quite hard on the G-string. I'm also not sure if all the accidentals are correct (Quadrant A, B). I practised all the semi-quavers of the Vivaldi Concerto in rhythms of 4 (Quadrant A, B, D). It is a very time consuming method but it helps a lot for intonation and co-ordination. For Salut d'Amour I practised the second page separately and slowly (Quadrant A, B). It is still quite hard and the intonation is not so good yet (Quadrant A). I always seem to run out of bow on the second page. I also tried to add dynamics on the first page (Quadrant A, B, C, D). I only managed the first page of Beethoven's Minuet. There are still some intonation mistakes in the runs after letter B (Quadrant A). I learnt the notes of the first movement of the duet, practising one line at a time (Quadrant A, B). I am not sure about some of the accidentals as well as the double stops. Practised for 50 minutes. P.S. Writing all of this down takes up a lot of time."

Monday, 28 April: "I practised A major with repeated notes (Quadrant A, B, D) but got confused with the melodic and harmonic minors. I think I need to write it down. I also practised A flat major and the chromatic scale on B. I practised the study in sections up to bar 9. I practised the bowing action but find it really irritating (Quadrant A, B, D). I added the dynamics of the Vivaldi Concerto (Quadrant A, B, C, D). I practised the whole piece in rhythms (Quadrant A, B, D) and practised bar 9, 24 to 30, 34 to 36, 42 to 45, and 2 to 7, separately (Quadrant A, B). The Minuet I practised with dynamics once slowly and once at the normal tempo (Quadrant A, B, C, D). I practised the difficult sections separately (Quadrant A, B). I still need to work harder on intonation (Quadrant A) and dynamics (Quadrant A, B, C, D). I practised Salut d'Amour with dynamics (Quadrant A, B, C, D). The second page is still not fluent and in tune (Quadrant A, B). I don't know how long the note in bar 17 is (Quadrant B). I learnt the notes of the first movement of the duet (Quadrant A, B)."

Teacher (29/04/2008)

Scales: The notes of the melodic and harmonic minor scales posed a problem (Quadrant A, B). She was given a scale book to copy. She was asked to focus on whole tones and semitones when reading the notes as she sometimes gets confused with the accidentals and then does not know if a note has been made higher or lower (Quadrant A, B). She also received the notation for the dominant 7th scale. When asked whether repeating the notes had helped her in any way, her answer was very positive. She said it helped for the intonation, the fluency and the learning of the notes (Quadrant A, B).

Study no. 24 – Kayser: She had only practised up to the first double bar. She had practised the detaché bowing incorrectly. She led the action with her wrist instead of her fingers. This, together with her bow grip, was corrected during lesson (Quadrant A, B). Learner E also experienced problems with the accidentals and made quite a few mistakes (Quadrant A, B). The intonation was also not good (Quadrant A).

Allegro from Concerto in G major – Vivaldi: She had focussed on this piece the most and had practised all the semi-quaver passages in rhythms of 4 (Quadrant A, B, D). Intonation (Quadrant A) had improved but a few difficult sections still need attention. Fluency has also not been achieved as yet (Quadrant A, B). She was asked to prepare the piece for a play-through with the piano next week (Quadrant A, B, C, D).

Salut d'Amour – Elgar: The first page was fluent (Quadrant A, B). The intonation and shifts of the second page are still insecure (Quadrant A). The rhythm is also not always correct (Quadrant A, B). She misunderstood the high shift on the G-string. She was requested to get the piece fluent for the next lesson (Quadrant A, B).

Duet: She knew the notes (Quadrant A, B) and could play confidently (Quadrant C) with the second part (Quadrant A, B, C, D). Two rhythmical errors occurred (Quadrant A, B). On repeating the first half she was asked to focus on intonation, which then improved (Quadrant A). She seemed to enjoy playing with someone else (Quadrant C, D).

Term 2 week 2 (This homework sheet must be kept in your flip file. Given 29/04/2008)

Scales: G, A, B flat majors, melodic and harmonic minors, major and minor arpeggios (3 octaves); A flat major and major arpeggio (2 octaves); chromatic scale on B (2 octaves); dominant 7th of E flat major (2 octaves).

All scales must be practised as follows:

1. Repeated notes.
2. Separate bows.
3. Slurred. (Quadrant A, B, D)

**** Focus on fluency and intonation.** (Quadrant A, B)

- Do you think that repeating the notes has helped to improve the intonation of your scales? Explain. (Quadrant A, B)
- Do you always correct the notes that are out of tune? (Quadrant A, B)
- Do you feel that the fluency and intonation of your scales has improved this week? Explain. (Quadrant A, B, D)

Study no. 24 – Kayser

Learn the notes of the study by practising a section at a time as follows:

1. 3 times every note – concentrate on achieving a relaxed right hand wrist movement. (Quadrant A, B, D)
2. Play the section as printed. (A, B, D)

**** Focus on fluency and intonation.** (Quadrant A, B)

- Did playing each note 3 times help with the fluency and intonation of the study? If so, in what way? (Quadrant A, B, D)
- Have you paid attention to your bowing action? What kind of bowing are you using? (Quadrant A, B, D)

Allegro from Concerto in G major – Vivaldi

- Are you able to play the piece through fluently and in tune? (Quadrant A, B)
- Have you mastered the co-ordination of the semi-quaver passages? (Quadrant A, B, D)
- Do you practise the difficult shifts separately? (Quadrant A, B, D)

**** Focus on fluency and intonation.** (Quadrant A, B)

Minuet – Beethoven

- Are you able to play the piece through fluently and in tune? (Quadrant A, B)
- Have you paid attention to your use of bow when you worked on the dynamics? (Quadrant A, B, C, D)
- Make use of the dynamic indications to help with the shaping of the phrases. (Quadrant A, B, C, D)

**** Focus on the phrasing and dynamics.** (Quadrant A, B, C, D)

Salut d'Amour - Elgar

Practise a section at a time and concentrate on achieving:

1. Phrasing and dynamics on the first page. (Quadrant A, B, C, D)
2. Correct intonation and fluency of notes on the second page. (Quadrant A, B)

**** Focus on fluency and intonation.** (Quadrant A, B)

Duet

Learn notes. A practice with a duet partner will follow soon. (Quadrant A, B, C, D)

**** Focus on fluency, intonation and rhythm.** (Quadrant A, B)

Feedback on week 2

On the 6th of May Learner E came to lesson unprepared due to a heavy school programme and complications at home. She was asked to repeat week 2's homework.

Learner (received 13/05/2008)

Wednesday, 7 May

Scales: "I practised everything in the key of G using the repeated note method (Quadrant A, B, D). I worked on the sound (Quadrant A, B) and the intonation (Quadrant A). A flat major and major arpeggio I practised using the repeated note method and slurring 4 notes to a bow (Quadrant A, B, D)."

Study no. 24 – Kayser: "I practised the wrist/hand movement on open strings (Quadrant A, B, D). Played study up to line 5 as normal (Quadrant A, B). I played each note 3 times up to line 4. The intonation (Quadrant A) and fluency (Quadrant A, B) is still not so good. Some accidentals are not right (Quadrant A, B). I am not sure about them."

Allegro from Concerto in G major – Vivaldi: "I practised the whole piece in rhythms (Quadrant A, B, D), especially bars 2-4, 22-30, 33-37 and 42-45. I practised the whole piece with dynamics (Quadrant A, B, C, D). The intonation (Quadrant A) was relatively good and the notes were generally fluent (Quadrant A, B)."

Duet: "I practised the first movement. The intonation (Quadrant A) and fluency (Quadrant A, B) went better. The double stops are still hard and out of tune (Quadrant A)."

"Time practised: 40 minutes. P.S. Unfortunately ran out of time."

Thursday, 8 May

Scales: "I practised the key of A with repeated notes, separate bows and slurred 4 notes to a bow (Quadrant A, B, D). The fluency (Quadrant A, B) was OK, better than yesterday and repeating the notes (Quadrant A, B, D) definitely help with intonation (Quadrant A). Yes, I do correct the notes when they are out of tune (repeated notes is especially nice for this). I got confused with the note, accidentals and fingering of the melodic and harmonic minor (Quadrant A, B). I think the chromatic scale on B went very well fluency (Quadrant A, B) and intonation (Quadrant A) wise. The dominant 7th of E flat went OK. The intonation (Quadrant A) was not so good and I still read it off the page (Quadrant A, B)."

Study no. 24 – Kayser: "The hand/wrist movement is the easiest to do on an open string (Quadrant A, B, D) because it confuses me when I have to also focus on the notes (Quadrant A, B). I repeat each note 3 times (Quadrant A, B, D) for the first 4 bars (which improved intonation a lot) but then I get really tired and play the rest of the piece normally (Quadrant A, B). Today I also tried to use the bowing in the study (Quadrant A, B, D). I'm not sure if I got it right but I thought there was an improvement. At least I know I got it half right and actually managed. I practised up to the second last bar (this piece is very hard to divide into sections). I think I should mark all the accidentals because I somehow always get them wrong or miss them (Quadrant A, B)."

Salut d'Amour – Elgar: "I practised the first page with dynamics (Quadrant A, B, C, D) but need more expression (Quadrant C, D). The second page is still not fluent (Quadrant A, B) and there are still some intonation errors (Quadrant A). I practise a line at a time

and I think the fluency has improved a little (Quadrant A, B). The pianos sound weird when I play them because my bow is too light, but I don't know how else to play piano (Quadrant A, B). It sounds really horrible. Isn't there any way to improve this?"

Minuet – Beethoven: "I can play the piece fluently (Quadrant A, B) but I still have to work on the sound (Quadrant A, B) and the phrasing (Quadrant A, B, C, D). Intonation (Quadrant A) 4 bars after letter A I still have to practise separately in rhythms (Quadrant A, B, D). One can't really hear the difference between the dynamics yet so I still need to work at that (Quadrant A, B, C, D)."

Duet: "The fluency (Quadrant A, B) is much better. Some accidentals and double stops are still not in tune (Quadrant A). Up to the Romanze I think my rhythm is correct (Quadrant A, B).

Allegro from Concerto in G major – Vivaldi: "I quickly played through once with dynamics (Quadrant A, B, C, D) but I ran out of time."

"Practice time: exactly one hour."

Friday, 9 May

Scales: "I practised the key of B flat. The fingerings for the melodic and the harmonic minors are very weird. I still read them off the page (Quadrant A, B). The intonation is not always accurate (Quadrant A). The chromatic scale on B was very good. I practised the dominant 7th of E flat from the music. I still need a better sound (Quadrant A, B). I practised all the scales once using repeated notes and then separate bows and slurred (Quadrant A, B, D). The arpeggios are not that fluent yet (Quadrant A, B)."

Study no. 24 – Kayser: "Practised the same as yesterday although I did notice some improvement in the bowing (Quadrant A, B)."

Duet: "The duet went very well and was mostly in tune (Quadrant A). I still need to practise the double stops (Quadrant A, B)."

Allegro from Concerto in G major – Vivaldi: "I practised the whole piece slowly in rhythms (Quadrant A, B, D). I practised the difficult bars separately. The second time I played the piece, I practised with dynamics (Quadrant A, B, C, D). I think it improves every time I practise it slowly and with rhythms (Quadrant A, B, D). Personally I think I've never played the piece as well as today."

Salut d'Amour – Elgar: "The dynamics (Quadrant A, B, C, D), fluency (Quadrant A, B) and intonation (Quadrant A) went very well on the first page. The contrasts in dynamics were especially audible (Quadrant A, B, C, D). On the second page I had the same issues as before but I think they're improving (Quadrant A, B)."

Minuet – Beethoven: "I only had time to quickly play through once."

"P.S. Today I felt there was a HUGE improvement in the pieces. Practice time: 55 minutes."

Monday, 12 May

Scales: "I practised all the major scales, the chromatic scale on B and the dominant 7th. I practised them with repeated notes, separate bows and slurred (Quadrant A, B, D). I think the scales went a little more fluently today (Quadrant A, B)."

Study no. 24 – Kayser: "I practised the same way as before, 3 times each note for the first 2 lines (Quadrant A, B, D) and the bowing I practised on open strings (Quadrant A, B). I actually think that I got the bowing right while I played the repeated notes (Quadrant A, B, D)!!!! I went through the whole piece today."

Duet: "I practised the whole of the first movement. The fluency (Quadrant A, B) is much better. I added the dynamics (Quadrant A, B, C, D) of the first part."

Minuet – Beethoven: "I practised the different sections separately (Quadrant A, B). I don't practise the shifts separately (Quadrant A, B, D). I still need to work on the speed (Quadrant A, B), dynamics (Quadrant A, B, C, D) the quality of the sound (Quadrant A, B) and the intonation (Quadrant A)."

Allegro from Concerto in G major – Vivaldi: "I practised the whole piece in rhythms (Quadrant A, B, D) with dynamics (Quadrant A, B, C, D). I think it is fluent (Quadrant A, B) and has minimal intonation (Quadrant A) mistakes."

Salut d'Amour – Elgar: "The first page is fluent (Quadrant A, B) with dynamics (Quadrant A, B, C, D). The second page is not so fluent (Quadrant A, B) and the last part is without dynamics (Quadrant A, B, C, D). Some of the sections are still hard for intonation (Quadrant A). I think I played the second page as fluently today as I ever have (Quadrant A, B)!"

"Practice time: 45 minutes."

Teacher (13/05/2008)

Scales: Learner E said that she had struggled with the melodic and harmonic minors (getting the notes) in spite of reading them off the page (Quadrant A, B). In lesson, however, she was able to read the notes accurately. She was asked to mark all the accidentals indicated in the key signature next to the notes. She has mastered the dominant 7th in the key of E flat major (Quadrant A, B).

Study no. 24 – Kayser: She was able to play the notes up to the end of the piece (Quadrant A, B). The double stops at the very end still pose a problem (Quadrant A, B, D). Accidentals (Quadrant A, B) and intonation (Quadrant A) have improved greatly since the last time she played the study. The bowing action is still a challenge to her (Quadrant A, B). She is able to do it but it takes a lot of concentration and effort. She still needs to practise it a lot. It did, however, seem as though she had tried very hard to master the bowing (Quadrant B).

Salut d'Amour – Elgar: She was able to play the notes of the second page (Quadrant A, B). The tempo slowed down, however, at bar 68 (Quadrant A, B). Some intonation difficulties still occur at the Tempo piu lento (Quadrant A). She knows much better than she did before (Quadrant A, B). She was able to add dynamics to the first page (Quadrant A, B, C, D).

Duet: She was able to play confidently (Quadrant C). She did, however, play too loud in the accompanying sections (Quadrant A, B, C, D). During lesson we marked where she had the melody and where she accompanied, as she was not also sure about this (Quadrant A, B, C, D). A few intonation (Quadrant A) and rhythmic (Quadrant A, B) errors occurred.

Term 2 week 3 (given 13/05/2008)

Scales: G, A, B flat majors, melodic and harmonic minors, major and minor arpeggios (3 octaves); A flat major and major arpeggio (2 octaves); G sharp melodic and harmonic minors and minor arpeggio (2 octaves); chromatic scale on B (2 octaves); dominant 7th of E flat major (2 octaves).

All scales must be practised as follows:

1. Repeated notes.
2. Separate bows.
3. Slurred in rhythms of 2.
4. Slurred without rhythms. (Quadrant A, B, D)

**** Focus on fluency and intonation and evenness of sound.** (Quadrant A, B)

Study no. 24 - Kayser

Learn the notes of the study by practising sections at a time as follows:

1. 3 times every note. Use détaché bowing. Concentrate on achieving a relaxed right hand wrist movement. (Quadrant A, B, D)
2. Play the section as printed. (A, B, D)

**** Focus on fluency and intonation.** (Quadrant A, B)

Allegro from Concerto in G major – Vivaldi

1. What kind of sound are you wanting to achieve when playing a concerto? Explain. Are you achieving this? (Quadrant A, B)
2. Play the question/answer game to help with the shaping of the phrases. Use the dynamics to help you. (Quadrant A, B, C, D)

**** Focus on quality of sound and making music.** (Quadrant A, B, C, D)

Salut d'Amour – Elgar

Practise a section at a time and concentrate on:

1. Shaping the phrases and adding the dynamics. (Quadrant A, B, C, D)
2. What do you feel when you play this piece? (Quadrant C, D) Can you mark key words that describe these feelings at the appropriate places? (Quadrant A, B)

**** Focus on dynamics and conveying the emotional content of the piece.** (Quadrant A, B, C, D)

Minuet – Beethoven

1. Work on making the dynamic indications clearly audible. (Quadrant A, B, C, D)
2. Work on the feelings or moods you are trying to convey. Use the colour of the sound to help you achieve this. (Quadrant C, D)

**** Focus on making music.** (Quadrant A, B, C, D)

Duet

Practise a section at a time and concentrate on achieving the following:

1. Rhythm. (Quadrant A, B)
2. Playing louder when you have the melody and softer when you are accompanying. (Quadrant A, B, C, D)
3. Add dynamics. (Quadrant A, B, C, D)

**** Focus on rhythm and dynamics.** (Quadrant A, B, C, D)

Feedback on week 3

Learner (received 20/05/2008)

Wednesday, 14 May

Scales: "I practised everything in the key of G and A flat major and major arpeggio using the four different practising methods (Quadrant A, B, D). I also practised the chromatic scale on B and the dominant 7th in the key of E flat. I liked the methods, as I was forced to practise each scale four times and as a result the fluency (Quadrant A, B) and intonation (Quadrant A) improved each time. It takes a lot of time though."

Study no. 24 – Kayser: "I practised the first three lines playing each note three times with détaché bowing (Quadrant A, B, D). I then played the whole piece as printed."

Duet: "I added the dynamics (Quadrant A, B, C, D) and worked on making a difference between the sections where I have the melody and the sections where I accompany the other part (Quadrant A, B, C, D). I also practised the whole piece once in rhythms. It helped with the intonation (Quadrant A)."

Allegro from Concerto in G major – Vivaldi: "I am playing with a loud, full sound as this is a concerto (Quadrant A, B). I feel that I am achieving the correct sound. I love this piece as it makes me feel happy (Quadrant C), but it always sounds better when I'm angry when playing it (Quadrant C)!!! I added the dynamics (Quadrant A, B, C, D) and played the question/answer game (Quadrant A, B, C, D) which was fun (Quadrant D). I like it (Quadrant C). The problem areas sounded much better today. I still practise sections in rhythms (Quadrant A, B, D)."

Minuet – Beethoven: "It is still hard for me to make the little dynamic changes audible (Quadrant A, B, C, D). I made up a few emotions for each section and tried to play them (Quadrant C, D). For mood changes (Quadrant C, D) I changed the distance of the bow from the bridge and the bow speed and weight (Quadrant A, B)."

Salut d'Amour – Elgar: "I added the dynamics (Quadrant A, B, C, D) but the phrasing (Quadrant A, B, C, D) still needs work. I can imagine that it must sound really nice once I can play them. I feel like there's a lot of emotion (happy, sad, desperate, in love) in this piece (Quadrant C, D). It's fun to mark the moods onto the piece (Quadrant A, B). I find it much easier to play expressively when I have an emotion or mood linked to the section. It's hard to find the right emotion though so I thought that maybe during the lesson we should choose some for the second page, together."

"Practising time: One hour and ten minutes."

Thursday, 15 May

Scales: "I practised everything in the key of A and A flat major and major arpeggio the four different ways, chromatic scale on B separate bows and the dominant 7th of E flat separate bows (Quadrant A, B, D). I liked the methods for the same reasons as listed yesterday but I find it very time consuming."

Study no. 24 – Kayser: "I practised the same way as yesterday (Quadrant A, B, D). There was a minimal improvement in the repeated notes with détaché bowing (Quadrant A, B, D)."

Duet: "I practised the piece in rhythms (Quadrant A, B, D) and then added the dynamics (Quadrant A, B, C, D). I also worked on making a difference between the sections where I accompany and those where I have the melody (Quadrant A, B, C, D). I don't like practising rhythms in this piece."

Minuet – Beethoven: "Same as yesterday. The dynamics improved though (Quadrant A, B, C, D). I think that the moods are coming across more clearly (Quadrant C, D)."

Salut d'Amour – Elgar: “The second page went much better! The dynamics (Quadrant A, B, C, D) and playing expressively is much much much easier for me now and I can link each section to an emotion (Quadrant C, D).”

Allegro from Concerto in G major – Vivaldi: “I like the question/answer game as it makes the piece more interesting and lively (Quadrant A, B, C, D).”

“Practising time: 40 minutes”

Monday, 19 May

“I practised everything the same as the previous days. I practised using the same methods and I have the same opinion about them. Of course everything improved a little and today was a good day, so I played relatively well. On Thursday I had a terrible day and one could immediately notice that I did not play as well as usual. For the scales I practised everything in the key of B flat as well as all the others.”

“Practising time: 45 minutes.”

Teacher (20/05/2008)

There was a big misunderstanding about who was responsible for picking Learner E up from school and who had to bring her to lesson. She was late for her lesson and had spent 20 minutes in the rain waiting for her lift. As a result she was very upset by the time she arrived at her violin lesson. She had also left her music at home. When Learner E mentioned in her feedback that she struggles to play well on a bad day I could vouch for this, as today's lesson did not go well due to the disruptions earlier. Emotionally she was also unsettled as she had argued/disagreed with her siblings and parents earlier. Her playing during lesson suffered as a result. Today's lesson can, therefore, not be viewed as a clear reflection of the work done this past week.

Allegro from Concerto in G major – Vivaldi: She made many mistakes (Quadrant A, B). The bow was not parallel with the bridge and as a result the sound was not good (Quadrant A, B). The intonation was secure (Quadrant A). The dynamics (Quadrant A, B, C, D) were not clearly audible probably because she was playing from my music. Her copy had the dynamics marked in clearer. In the last three lines of the first page she put accents on the first note of each group, which made it sound very pedestrian. She needs to think in a longer line (Quadrant A, B, C, D).

Salut d'Amour – Elgar: She was able to play the piece through to the end (Quadrant A, B). The first page is good. Intonation (Quadrant A) still needs attention from bar 67. Tempo changes (Quadrant A, B), dynamics (Quadrant A, B, C, D) and phrasing (Quadrant A, B, C, D) of the second page still need attention. Greater use of vibrato (Quadrant A, B) is needed. She needs to practise a vibrato exercise. She still needs to work harder at changing the colour of the sound to match the mood of the piece (Quadrant C, D).

Term 2 week 4 (given 20/05/2008)

Scales: G, A, B flat majors, melodic and harmonic minors, major and minor arpeggios (3 octaves); A flat major and major arpeggio (2 octaves); G sharp melodic and harmonic minors and minor arpeggio (2 octaves); chromatic scale on B, C (2 octaves); dominant 7th of E flat, E major (2 octaves); diminished 7th on G (2 octaves).

All scales must be practised as follows:

1. Repeated notes.
2. Separate bows.
3. Slurred in rhythms of 2 (slur 2 notes per bow).
4. Slurred in rhythms of 4 (slur 4 notes per bow).
5. Slurred without rhythms. (Quadrant A, B, D)

**** Focus on fluency and intonation and evenness of sound.** (Quadrant A, B)

Study no. 24 - Kayser

Learn the notes of the study by practising sections at a time as follows:

1. 3 times every note. Use détaché bowing. Concentrate on achieving a relaxed right hand wrist movement. (Quadrant A, B, D)
2. Play the section as printed. (A, B, D)

**** Focus on fluency and intonation.** (Quadrant A, B)

Allegro from Concerto in G major – Vivaldi

1. Think of the two types of bowing used in the piece to help you with the articulation. (Quadrant A, B, D)
2. Think of your use of bow when focussing on dynamics. (Quadrant A, B, C, D)
3. Practise a phrase at a time and focus on the shaping of the phrases. (Quadrant A, B, C, D)

**** Focus on making music.** (Quadrant A, B, C, D)

Salut d'Amour - Elgar

1. The tonality of the piece changes. Does this affect the mood of the piece? If so, are you able to achieve these changes? (Quadrant A, B, C, D)
2. The title of the piece gives you an idea of the mood that the composer wants to convey. Work on achieving this. (Quadrant C, D)
3. Work on the tempo changes on the second page and use them to enhance the emotional content of the sections involved. (Quadrant A, B, C, D)

**** Focus on the moods and tempo changes.** (Quadrant A, B, C, D)

Minuet – Beethoven

1. A Minuet is a dance. Work on conveying the dance-like character of the music. (Quadrant C, D)
2. The piece modulates. Does this affect the mood of the piece? If so, work on changing the mood. (Quadrant C, D)
3. Work on making the contrasts in dynamics audible. (Quadrant A, B, C, D)

**** Focus on the character, moods and dynamics of the piece.** (Quadrant A, B, C, D)

Duet

1. Is it clear when you have the melody and when you are accompanying? (Quadrant A, B, C, D)
2. Are there places in the music where you feel the need of adding a ritardando or using rubato? Can you mark these on your part? (Quadrant A, B, C, D)

**** Focus on the dialogue between the sections where you have the melody and where you accompany.** (Quadrant A, B, C, D)

Feedback on week 4

Learner (received 27/05/2008)

Wednesday, 21 May

Scales: "I practised everything in the key of G and A flat major and major arpeggio using all the methods (Quadrant A, B, D). The rhythms of 4 still confuse me though but I think I figured them out now (Quadrant A, B, D). I practised the chromatic scale on B and tried the one on C. I think I got it right. I also practised the dominant 7th in the keys of E flat and E. There are MANY scales and applying the different methods on each one takes a lot of time. The methods are, however, good for practising and improving the scales though."

Study no. 24 - Kayser: "I practised the study the same way as I did for the previous weeks. I played each note 3 times using detaché bowing up to bar 2 (Quadrant A, B, D). The rest of the piece I played normally. The detaché bowing is quite tiring."

Duet: "I still need to work on making a bigger difference between the sections where I have the melody and the sections where I accompany (Quadrant A, B, C, D). The fluency (Quadrant A, B) is much better though."

Allegro from Concerto in G major – Vivaldi: "I first practised rhythms (Quadrant A, B, D)."

Minuet – Beethoven: "I made up a story for each section (Quadrant C, D). The different sections have different moods. I made up a story to help achieve the moods (Quadrant C, D)."

Salut d'Amour – Elgar: "I love this piece (Quadrant C). It is very expressive (Quadrant C). I think of a guy writing a love letter and at certain places in the music he is desperately trying to get a message across (Quadrant C, D). I am working on the different moods in the piece (Quadrant C, D). The hardest part of the piece is the fastest (Quadrant A, B) and most expressive (Quadrant C)! I'll try really hard."

"Practising time: exactly one hour."

Thursday, 22 May

"I usually run out of stuff to write after the first report, as it usually stays the same."

Scales: "I practised the key of A and A flat major and major arpeggio. I also practised the dominant 7th of E flat and E. I was unable to do the diminished 7th. I applied all the methods (Quadrant A, B, D)."

Duet: "It went much better. The differences between the melody and the accompanying sections is audible (Quadrant A, B, C, D)."

Pieces: "I practised the pieces the same way as I did yesterday."

Monday, 26 May

Scales: "I practised the scales using the different methods (Quadrant A, B, D)."

Study no. 24 – Kayser: "I practised the piece the same way as before (Quadrant A, B, D). The illustration of planting a mealie helps for the detaché bowing (Quadrant D)."

Duet: "The same as usual. I practised the piece with dynamics (Quadrant A, B, C, D) and focussed on making a difference between the sections where I accompany and those where I have the melody (Quadrant A, B, C, D)."

Pieces: "The same as last time. I followed the instructions on the homework sheet (Quadrant A, B)."

"Practising time: 50 minutes."

Teacher (27/05/2008)

During lesson time, Learner E rehearsed all three pieces with her accompanist in preparation for the house concert on Sunday (Quadrant A, B, C, D).

Allegro from Concerto in G major – Vivaldi: There were only a few intonation slips (Quadrant A). Fluency (Quadrant A, B) has almost been achieved. The last two lines on the first page still pose co-ordination problems (Quadrant A, B, D). The reason for this is probably a weak 4th finger. The dynamics (Quadrant A, B, C, D) were clearly audible except for two sections. She played with a relaxed wrist movement in the detaché (Quadrant A, B). Learner E played with emotional involvement and musicality (Quadrant C, D). She seemed to enjoy playing with the accompanist (Quadrant C). This was the best rendition she has given of this piece to date.

Minuet – Beethoven: The intonation (Quadrant A) became too sharp in a number of places but this was corrected during lesson (Quadrant A, B). The runs were better co-ordinated (Quadrant A, B, D) and in tune (Quadrant A). The dynamic range was good (Quadrant A, B, C, D). There were quite a few intonation slips in the C major section (Quadrant A). She still needs to work on the fluency of the piece (Quadrant A, B).

Salut d'Amour – Elgar: The phrasing and the dynamics on the first page were good (Quadrant A, B, C, D). She could have changed the colour of the sound in bar 36 (Quadrant A, B, C, D). The intonation sharps in the section after bar 36 and on the second half of the second page (Quadrant A). The dynamics could be clearer on the second half of the second page (Quadrant A, B, C, D). The piece needs more emotional involvement (Quadrant C) but the technical difficulties probably prevent this (Quadrant A, B). A more expressive vibrato is needed (Quadrant A, B, C, D). She has the general idea of the piece though.

Term 2 week 5 (given 27/05/2008)

Scales: G, A, B flat majors, melodic and harmonic minors, major and minor arpeggios (3 octaves); A flat major and major arpeggio (2 octaves); G sharp melodic and harmonic minors and minor arpeggio (2 octaves); chromatic scale on B flat, B, C (2 octaves); dominant 7th of D, E flat, E major (2 octaves); diminished 7th on G (2 octaves); B flat major sixths (1 octave).

All scales must be practised as follows:

1. Repeated notes.
2. Separate bows.

3. Slurred in rhythms of 2 (slur 2 notes per bow).
4. Slurred in rhythms of 4 (slur 4 notes per bow).
5. Slurred without rhythms. (Quadrant A, B, D)

**** Focus on fluency and intonation and evenness of sound.** (Quadrant A, B)

Study no. 24 - Kayser

Learn the notes of the study by practising sections at a time as follows:

1. 3 times every note. Use détaché bowing. Concentrate on achieving a relaxed right hand wrist movement. (Quadrant A, B, D)
2. Play the section as printed. (A, B, D)

**** Focus on fluency and intonation.** (Quadrant A, B)

Pieces

1. There will be a play-through of all three pieces during lesson in preparation for a small house concert to be given to parents and friends next week. (Quadrant A, B, C, D)
2. You will need to design your own programme for the event. (Quadrant A, D)

**** Focus on polishing the pieces and performing them.** (Quadrant A, B, C, D)

Duet

1. Make sure that it is clearly audible where you have the melody and where you accompany. (Quadrant A, B, C, D)
2. Give attention to the shaping of the phrases. Make sure that it is clearly audible where the climax note/notes of each phrase is. The dynamics should help with this. (Quadrant A, B, C, D)
3. Make sure that the ritardando's that you marked into your part are clearly audible. (Quadrant A, B, C, D)

**** Focus on polishing the duet.** (Quadrant A, B, C, D)

Feedback on week 5

Learner (received 03/06/2008)

Scales: "I practised all the methods. Because I play each scale five times it really improves the fluency (Quadrant A, B) and intonation (Quadrant A). I personally think my scales have improved by using these methods."

Study no. 24 – Kayser: "The bowing is going much better (Quadrant A, B). I just always have to imagine that I am planting a melie (Quadrant D)."

Pieces: "I practised the pieces like always but I also tried to work on performing them (Quadrant A, B, C, D)."

Duet: "I worked on the dynamics and phrasing (Quadrant A, B, C, D) and tried to make a difference between the sections where I have the melody and those where I accompany (Quadrant A, B, C, D)."

Teacher (01/06/2008)

On Sunday, 1 June, Learner E gave a house concert to her family. She performed all three pieces covered during this experiment.

Allegro from Concerto in G major – Vivaldi: Learner E performed this piece at a faster tempo (Quadrant A, B) to what she had rehearsed it the previous week. She held her own though and only had a minor slip here and there. The co-ordination at the bottom of the first page had improved (Quadrant A, B, D). She played with confidence (Quadrant C) and there was energy in her bow arm. The dynamics (Quadrant A, B, C, D) were clearly audible and she generally shaped the phrases well (Quadrant A, B, C, D). She gave a vibrant and energetic performance of the piece (Quadrant C, D). The intonation was a little sharp in places (Quadrant A). Except for the intonation, this was an excellent performance!

Minuet – Beethoven: The dynamic range (Quadrant A, B, C, D) was very good and she made good use of her bow (Quadrant A, B). She also conveyed the character of the piece well (Quadrant C, D). A pity about the intonation (Quadrant A) that was often too high as this distracted from the musical and expressive playing (Quadrant C, D).

Salut d'Amour – Elgar: Learner E gave a very expressive performance of this piece (Quadrant C, D). She played this piece with musical abandon and without any inhibitions (Quadrant C, D). Here the absence of a more expressive and continuous vibrato (Quadrant A, B) was clearly felt, although this was still the best rendition of this piece to date. A few minor intonation (Quadrant A) and fluency (Quadrant A, B) errors occurred. The tempo change was well managed (Quadrant A, B) and the different moods of the piece (Quadrant C, D) were achieved.

Term 2 week 6 (given 03/06/2008)

Scales: G, A, B flat majors, melodic and harmonic minors, major and minor arpeggios (3 octaves); A flat major and major arpeggio (2 octaves); G sharp melodic and harmonic minors and minor arpeggio (2 octaves); chromatic scale on B flat, B, C (2 octaves); dominant 7th of D, E flat, E major (2 octaves); diminished 7th on G (2 octaves); B flat major sixths (1 octave).

All scales must be practised as follows:

1. Repeated notes.
2. Separate bows.
3. Slurred in rhythms of 2 (slur 2 notes per bow).
4. Slurred in rhythms of 4 (slur 4 notes per bow).
5. Slurred without rhythms. (Quadrant A, B, D)

**** Focus on fluency and intonation and evenness of sound.** (Quadrant A, B)

Study no. 24 - Kayser

Learn the notes of the study by practising sections at a time as follows:

1. 3 times every note. Use détaché bowing. Concentrate on achieving a relaxed right hand wrist movement. (Quadrant A, B, D)
2. Play the section as printed. (A, B, D)

**** Focus on fluency and intonation.** (Quadrant A, B)

Duet

1. Work on polishing the first movement (Quadrant A, B, C, D). Work on the emotional content of the piece. (Quadrant C, D)
2. Start learning the notes of the second and third movements and remember to practise in sections. (Quadrant A, B)

**** Focus on the musicality of the first movement and the fluency and intonation of the second and third movements.** (Quadrant A, B, C, D)

Feedback on week 6**Learner**

School exams. No feedback received.

Teacher (10/06/2008)

During lesson Learner E played all three movements of a Mazas duet with the teacher. Attention was paid to correct notes, intonation and rhythm (Quadrant A, B).

Term 2 week 7 (given 10/06/2008)

Scales: G, A, B flat majors, melodic and harmonic minors, major and minor arpeggios (3 octaves); A flat, E flat majors and major arpeggios (2 octaves); G sharp, E flat melodic and harmonic minors and minor arpeggios (2 octaves); chromatic scale on B flat, B, C (2 octaves); dominant 7th of D, E flat, E major (2 octaves); diminished 7th on G (2 octaves); B flat major sixths (1 octave).

All scales must be practised as follows:

1. Repeated notes.
2. Separate bows.
3. Slurred in rhythms of 2 (slur 2 notes per bow).
4. Slurred without rhythms. (Quadrant A, B, D)

**** Focus on fluency and intonation and evenness of sound.** (Quadrant A, B)

Study no. 24 – Kayser

1. Work on adding all dynamic indications. (Quadrant A, B, C, D)
2. Work on the shaping of the phrases. (Quadrant A, B, C, D)
3. If you feel there are places in the study where you would like to add a ritardando, mark the appropriate bar/bars and practise these changes. (Quadrant A, B, C, D)
4. Work on polishing this study for a final play-through during next week's lesson. (Quadrant A, B, C, D)

**** Focus on polishing the study.** (Quadrant A, B, C, D)

Duet

1. Work on the dynamics of the second and third movements. (Quadrant A, B, C, D)
2. Is there a clear difference between the sections where you have the melody and those where you accompany? (Quadrant A, B, C, D)
3. What kind of bowing would you use in the third movement? Practise this bowing separately on a scale to achieve the desired bowing action. (Quadrant A, B)

**** Focus on the musicality of the second and third movements and the bowing action of the third.** (Quadrant A, B, C, D)

Feedback on week 7**Learner**

School exams. No feedback received.

Teacher (17/06/2008)

The Mazas duet covered during last week's lesson was played and special attention was given to the interplay between the two parts. The sections where Learner E had the melody and the sections where she had the accompaniment were marked in her part. She could successfully achieve a contrast between these sections (Quadrant A, B, C, D). Attention was also paid to dynamics (Quadrant A, B, C, D). Learner E also sight-read all three movements of the next duet (Quadrant A, B, C, D). She was able to play her part against that of the other violin (Quadrant A, B).

Appendix D: Questionnaire given to the learners at the end of the second term.

At the end of the second term each learner received a questionnaire intended for the purpose of determining whether they had experienced any benefits from the second terms method of teaching. Each learner's response to the questionnaire appears below.

Learner A

Questionnaire – Term 2

1. **Did you like/dislike the exercises that you received for homework this past term? Explain.** "I felt that it helped me very much to improve my playing."
2. **What did you like about the homework? Circle as many as you like.** (Learner A's preferences appear in bold)
 - **The various methods used to practise scales (Quadrant A, B, C, D)**
 - **Practising scales in rhythms for speed (Quadrant A, B, C, D)**
 - Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)
 - Linking the quality of sound to a mental image (Quadrant C, D)
 - Linking the quality of sound to an emotion (Quadrant C, D)
 - Doing research on a composer or meaning of a title (Quadrant A, B)
 - Looking up the meaning of Italian words used in pieces (Quadrant A, B)
 - Doing research on the form of a piece (Quadrant A, B, D)
 - Playing the question/answer game (Quadrant A, B, C, D)
 - **Playing pieces with piano accompaniment (Quadrant A, B, C, D)**
 - Adding your own dynamics to pieces (Quadrant A, B, C, D)
 - **Following dynamic indications as marked in the piece (Quadrant B, C)**
 - Determining what kind of bowing to use in specific pieces (Quadrant A, B)
 - Paying attention to the tempo indications (Quadrant B, C, D)
 - **Following articulation markings (Quadrant A, B)**
 - Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)
 - Practising with a metronome (Quadrant A, B)
 - Marking phrases (Quadrant A, B, D)
 - **Practising one phrase at a time (Quadrant A, B, D)**
 - Highlighting repeated themes (Quadrant A, B, D)
 - Circling shifts (Quadrant A, B, D)
 - **Practising shifts separately (Quadrant A, B, D)**
 - **Practising pieces in sections (Quadrant B, D)**
 - Practising technical exercises (Quadrant A, B)
 - Vibrato exercises (Quadrant A, B)
 - **Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)**
3. **What did you dislike about the homework? Circle as many as you like.** (Learner A's less-preferred exercises appear in bold)
 - The various methods used to practise scales (Quadrant A, B, C, D)
 - Practising scales in rhythms for speed (Quadrant A, B, C, D)
 - **Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)**
 - **Linking the quality of sound to a mental image (Quadrant C, D)**
 - **Linking the quality of sound to an emotion (Quadrant C, D)**
 - **Doing research on a composer or meaning of a title (Quadrant A, B)**
 - **Looking up the meaning of Italian words used in pieces (Quadrant A, B)**
 - **Doing research on the form of a piece (Quadrant A, B, D)**
 - **Playing the question/answer game (Quadrant A, B, C, D)**
 - Playing pieces with piano accompaniment (Quadrant A, B, C, D)
 - Adding your own dynamics to pieces (Quadrant A, B, C, D)
 - Following dynamic indications as marked in the piece (Quadrant B, C)
 - Determining what kind of bowing to use in specific pieces (Quadrant A, B)
 - Paying attention to the tempo indications (Quadrant B, C, D)
 - Following articulation markings (Quadrant A, B)
 - **Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)**
 - **Practising with a metronome (Quadrant A, B)**
 - **Marking phrases (Quadrant A, B, D)**
 - Practising one phrase at a time (Quadrant A, B, D)
 - **Highlighting repeated themes (Quadrant A, B, D)**
 - **Circling shifts (Quadrant A, B, D)**
 - Practising shifts separately (Quadrant A, B, D)
 - Practising pieces in sections (Quadrant B, D)
 - Practising technical exercises (Quadrant A, B)
 - Vibrato exercises (Quadrant A, B)

- Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)
4. **Do you feel that you practised more (i) last year, (ii) first term 2008 or (iii) second term 2008? Why do you think was this the case?** “I practised more during the second term of 2008. The homework was laid out very well and was less daunting than the first term.”
 5. **Are you more or less motivated than before to practise? Explain.** “More motivated. I knew exactly what to do.”
 6. **Were there exercises that you initially disliked or struggled with but with practise became more confident in and eventually liked? Can you circle these exercises?** (The exercises that Learner A marked, appear in bold)
 - **The various methods used to practise scales (Quadrant A, B, C, D)**
 - Practising scales in rhythms for speed (Quadrant A, B, C, D)
 - Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)
 - Linking the quality of sound to a mental image (Quadrant C, D)
 - Linking the quality of sound to an emotion (Quadrant C, D)
 - Doing research on a composer or meaning of a title (Quadrant A, B)
 - Looking up the meaning of Italian words used in pieces (Quadrant A, B)
 - Doing research on the form of a piece (Quadrant A, B, D)
 - Playing the question/answer game (Quadrant A, B, C, D)
 - Playing pieces with piano accompaniment (Quadrant A, B, C, D)
 - Adding your own dynamics to pieces (Quadrant A, B, C, D)
 - Following dynamic indications as marked in the piece (Quadrant B, C)
 - Determining what kind of bowing to use in specific pieces (Quadrant A, B)
 - **Paying attention to the tempo indications (Quadrant B, C, D)**
 - Following articulation markings (Quadrant A, B)
 - Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)
 - Practising with a metronome (Quadrant A, B)
 - Marking phrases (Quadrant A, B, D)
 - **Practising one phrase at a time (Quadrant A, B, D)**
 - Highlighting repeated themes (Quadrant A, B, D)
 - Circling shifts (Quadrant A, B, D)
 - **Practising shifts separately (Quadrant A, B, D)**
 - **Practising pieces in sections (Quadrant B, D)**
 - Practising technical exercises (Quadrant A, B)
 - Vibrato exercises (Quadrant A, B)
 - Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)
 7. **Did you like receiving a printed copy of the exercises to be done for homework? Explain.** “Yes. It helped me a lot to know exactly what to focus on.”
 8. **Was the format of the homework better/worse than last term? Explain.** “Better. It was less daunting and I could focus more on the details and exercises as there was less homework per week.”
 9. **What is your opinion about the volume of work covered every week?** “It was a large volume of homework. I preferred focussing on a smaller volume and practising more thoroughly.”
 10. **On a scale of 0 to 10 where 0 represents no progress and 10 represents marked progress, rate your progress this term.** “7”
 11. **Using the same scale, how would you have rated your progress last term?** “5”
 12. **If you could change something, with regard to the homework exercises covered this term, what would you change?** “I wouldn’t change anything. I felt that all the exercises helped me a lot and that even though I did not like some exercises, they did help me.”
 13. **Would you prefer to have lessons in this manner in the future? Explain.** “No. I enjoyed my ‘old’ lessons as I always focussed on finer details and did not feel overwhelmed by the volume of exercises that I had to do every week. I would, however, like to keep some aspects from the ‘new’ manner of lessons in the future, such as, the way in which rhythms were used to improve playing.”
 14. **Did you enjoy being a participant in this research? Motivate your answer.** “Yes, it helped me to assess how I practised and see where I could improve.”
 15. **Do you have any other comments that you would like to make?** “The experiment definitely helped me to analyse my own playing and practising. It helped me to realise where I could improve and what needed more focussing on.”

Learner B

Questionnaire – Term 2

1. **Did you like/dislike the exercises that you received for homework this past term? Explain.** “I liked the format of the exercises. Sometimes the homework was unclear, or I didn’t always understand what to do.”
2. **What did you like about the homework? Circle as many as you like.** (Learner B’s preferences appear in bold)
 - The various methods used to practise scales (Quadrant A, B, C, D)
 - Practising scales in rhythms for speed (Quadrant A, B, C, D)
 - Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)
 - Linking the quality of sound to a mental image (Quadrant C, D)

- Linking the quality of sound to an emotion (Quadrant C, D)
 - Doing research on a composer or meaning of a title (Quadrant A, B)
 - Looking up the meaning of Italian words used in pieces (Quadrant A, B)
 - Doing research on the form of a piece (Quadrant A, B, D)
 - Playing the question/answer game (Quadrant A, B, C, D)
 - Playing pieces with piano accompaniment (Quadrant A, B, C, D)
 - Adding your own dynamics to pieces (Quadrant A, B, C, D)
 - Following dynamic indications as marked in the piece (Quadrant B, C)
 - Determining what kind of bowing to use in specific pieces (Quadrant A, B)
 - Paying attention to the tempo indications (Quadrant B, C, D)
 - **Following articulation markings (Quadrant A, B)**
 - **Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)**
 - Practising with a metronome (Quadrant A, B)
 - Marking phrases (Quadrant A, B, D)
 - **Practising one phrase at a time (Quadrant A, B, D)**
 - Highlighting repeated themes (Quadrant A, B, D)
 - Circling shifts (Quadrant A, B, D)
 - **Practising shifts separately (Quadrant A, B, D)**
 - **Practising pieces in sections (Quadrant B, D)**
 - **Practising technical exercises (Quadrant A, B)**
 - Vibrato exercises (Quadrant A, B)
 - **Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)**
3. **What did you dislike about the homework? Circle as many as you like.** (Learner B's less-preferred exercises appear in bold)
- The various methods used to practise scales (Quadrant A, B, C, D)
 - Practising scales in rhythms for speed (Quadrant A, B, C, D)
 - **Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)**
 - **Linking the quality of sound to a mental image (Quadrant C, D)**
 - **Linking the quality of sound to an emotion (Quadrant C, D)**
 - Doing research on a composer or meaning of a title (Quadrant A, B)
 - Looking up the meaning of Italian words used in pieces (Quadrant A, B)
 - Doing research on the form of a piece (Quadrant A, B, D)
 - Playing the question/answer game (Quadrant A, B, C, D)
 - Playing pieces with piano accompaniment (Quadrant A, B, C, D)
 - Adding your own dynamics to pieces (Quadrant A, B, C, D)
 - Following dynamic indications as marked in the piece (Quadrant B, C)
 - Determining what kind of bowing to use in specific pieces (Quadrant A, B)
 - Paying attention to the tempo indications (Quadrant B, C, D)
 - Following articulation markings (Quadrant A, B)
 - Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)
 - Practising with a metronome (Quadrant A, B)
 - Marking phrases (Quadrant A, B, D)
 - Practising one phrase at a time (Quadrant A, B, D)
 - Highlighting repeated themes (Quadrant A, B, D)
 - Circling shifts (Quadrant A, B, D)
 - Practising shifts separately (Quadrant A, B, D)
 - Practising pieces in sections (Quadrant B, D)
 - Practising technical exercises (Quadrant A, B)
 - Vibrato exercises (Quadrant A, B)
 - Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)
4. **Do you feel that you practised more (i) last year, (ii) first term 2008 or (iii) second term 2008? Why do you think was this the case?** "I think I practised the same amount as last term although I did work very hard for my exam. I did, however, practise more during the past two terms than I did last year."
5. **Are you more or less motivated than before to practise? Explain.** "I am more motivated. I feel that I am making progress."
6. **Were there exercises that you initially disliked or struggled with but with practise became more confident in and eventually liked? Can you circle these exercises?** (The exercises that Learner B marked, appear in bold)
- The various methods used to practise scales (Quadrant A, B, C, D)
 - Practising scales in rhythms for speed (Quadrant A, B, C, D)
 - Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)
 - Linking the quality of sound to a mental image (Quadrant C, D)
 - Linking the quality of sound to an emotion (Quadrant C, D)
 - Doing research on a composer or meaning of a title (Quadrant A, B)
 - Looking up the meaning of Italian words used in pieces (Quadrant A, B)
 - Doing research on the form of a piece (Quadrant A, B, D)
 - Playing the question/answer game (Quadrant A, B, C, D)
 - Playing pieces with piano accompaniment (Quadrant A, B, C, D)
 - Adding your own dynamics to pieces (Quadrant A, B, C, D)
 - Following dynamic indications as marked in the piece (Quadrant B, C)
 - Determining what kind of bowing to use in specific pieces (Quadrant A, B)

- Paying attention to the tempo indications (Quadrant B, C, D)
 - Following articulation markings (Quadrant A, B)
 - Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)
 - Practising with a metronome (Quadrant A, B)
 - Marking phrases (Quadrant A, B, D)
 - **Practising one phrase at a time (Quadrant A, B, D)**
 - Highlighting repeated themes (Quadrant A, B, D)
 - Circling shifts (Quadrant A, B, D)
 - **Practising shifts separately (Quadrant A, B, D)**
 - **Practising pieces in sections (Quadrant B, D)**
 - Practising technical exercises (Quadrant A, B)
 - Vibrato exercises (Quadrant A, B)
 - Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)
7. **Did you like receiving a printed copy of the exercises to be done for homework? Explain.** “Yes, I liked the structure of it as I knew exactly what to practise.”
 8. **Was the format of the homework better/worse than last term? Explain.** “Better. I think it was more condensed and I didn’t have to focus on too many things.”
 9. **What is your opinion about the volume of work covered every week?** “The volume was fine. I just didn’t always have time to get through my study.”
 10. **On a scale of 0 to 10 where 0 represents no progress and 10 represents marked progress, rate your progress this term.** “7”
 11. **Using the same scale, how would you have rated your progress last term?** “7”
 12. **If you could change something, with regard to the homework exercises covered this term, what would you change?** “I wouldn’t change anything.”
 13. **Would you prefer to have lessons in this manner in the future? Explain.** “Yes, it helped me to know what to practise.”
 14. **Did you enjoy being a participant in this research? Motivate your answer.** “Yes, it was something different, a different way of practising.”
 15. **Do you have any other comments that you would like to make?** “No.”

Learner C

Questionnaire – Term 2

1. **Did you like/dislike the exercises that you received for homework this past term? Explain.** “I liked them. The homework was set out very well and this made it easier as I knew exactly what and how to practise.”
2. **What did you like about the homework? Circle as many as you like.** (Learner C’s preferences appear in bold)
 - **The various methods used to practise scales (Quadrant A, B, C, D)**
 - **Practising scales in rhythms for speed (Quadrant A, B, C, D)**
 - **Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)**
 - **Linking the quality of sound to a mental image (Quadrant C, D)**
 - **Linking the quality of sound to an emotion (Quadrant C, D)**
 - Doing research on a composer or meaning of a title (Quadrant A, B)
 - Looking up the meaning of Italian words used in pieces (Quadrant A, B)
 - Doing research on the form of a piece (Quadrant A, B, D)
 - **Playing the question/answer game (Quadrant A, B, C, D)**
 - **Playing pieces with piano accompaniment (Quadrant A, B, C, D)**
 - Adding your own dynamics to pieces (Quadrant A, B, C, D)
 - **Following dynamic indications as marked in the piece (Quadrant B, C)**
 - Determining what kind of bowing to use in specific pieces (Quadrant A, B)
 - **Paying attention to the tempo indications (Quadrant B, C, D)**
 - **Following articulation markings (Quadrant A, B)**
 - **Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)**
 - Practising with a metronome (Quadrant A, B)
 - Marking phrases (Quadrant A, B, D)
 - **Practising one phrase at a time (Quadrant A, B, D)**
 - Highlighting repeated themes (Quadrant A, B, D)
 - Circling shifts (Quadrant A, B, D)
 - **Practising shifts separately (Quadrant A, B, D)**
 - **Practising pieces in sections (Quadrant B, D)**
 - Practising technical exercises (Quadrant A, B)
 - **Vibrato exercises (Quadrant A, B)**
 - **Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)**

3. **What did you dislike about the homework? Circle as many as you like.** (Learner C's less-preferred exercises appear in bold)
- The various methods used to practise scales (Quadrant A, B, C, D)
 - Practising scales in rhythms for speed (Quadrant A, B, C, D)
 - Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)
 - Linking the quality of sound to a mental image (Quadrant C, D)
 - Linking the quality of sound to an emotion (Quadrant C, D)
 - **Doing research on a composer or meaning of a title (Quadrant A, B)**
 - **Looking up the meaning of Italian words used in pieces (Quadrant A, B)**
 - **Doing research on the form of a piece (Quadrant A, B, D)**
 - Playing the question/answer game (Quadrant A, B, C, D)
 - Playing pieces with piano accompaniment (Quadrant A, B, C, D)
 - **Adding your own dynamics to pieces (Quadrant A, B, C, D)**
 - Following dynamic indications as marked in the piece (Quadrant B, C)
 - **Determining what kind of bowing to use in specific pieces (Quadrant A, B)**
 - Paying attention to the tempo indications (Quadrant B, C, D)
 - Following articulation markings (Quadrant A, B)
 - Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)
 - **Practising with a metronome (Quadrant A, B)**
 - **Marking phrases (Quadrant A, B, D)**
 - Practising one phrase at a time (Quadrant A, B, D)
 - **Highlighting repeated themes (Quadrant A, B, D)**
 - **Circling shifts (Quadrant A, B, D)**
 - Practising shifts separately (Quadrant A, B, D)
 - Practising pieces in sections (Quadrant B, D)
 - **Practising technical exercises (Quadrant A, B)**
 - Vibrato exercises (Quadrant A, B)
 - Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)
4. **Do you feel that you practised more (i) last year, (ii) first term 2008 or (iii) second term 2008? Why do you think was this the case?** "The second term of 2008. The workload was more. There was a practical exam and a house concert. It was also more motivating to practise because the exercises were set out on paper and I therefore, knew that I was practising the pieces correctly."
5. **Are you more or less motivated than before to practise? Explain.** "More motivated. The pieces were challenging but when I succeeded in getting them right they were very nice."
6. **Were there exercises that you initially disliked or struggled with but with practise became more confident in and eventually liked? Can you circle these exercises?** (The exercises that Learner C marked, appear in bold)
- **The various methods used to practise scales (Quadrant A, B, C, D)**
 - **Practising scales in rhythms for speed (Quadrant A, B, C, D)**
 - **Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)**
 - Linking the quality of sound to a mental image (Quadrant C, D)
 - Linking the quality of sound to an emotion (Quadrant C, D)
 - Doing research on a composer or meaning of a title (Quadrant A, B)
 - Looking up the meaning of Italian words used in pieces (Quadrant A, B)
 - Doing research on the form of a piece (Quadrant A, B, D)
 - Playing the question/answer game (Quadrant A, B, C, D)
 - Playing pieces with piano accompaniment (Quadrant A, B, C, D)
 - Adding your own dynamics to pieces (Quadrant A, B, C, D)
 - Following dynamic indications as marked in the piece (Quadrant B, C)
 - Determining what kind of bowing to use in specific pieces (Quadrant A, B)
 - Paying attention to the tempo indications (Quadrant B, C, D)
 - Following articulation markings (Quadrant A, B)
 - Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)
 - Practising with a metronome (Quadrant A, B)
 - Marking phrases (Quadrant A, B, D)
 - **Practising one phrase at a time (Quadrant A, B, D)**
 - Highlighting repeated themes (Quadrant A, B, D)
 - Circling shifts (Quadrant A, B, D)
 - Practising shifts separately (Quadrant A, B, D)
 - **Practising pieces in sections (Quadrant B, D)**
 - Practising technical exercises (Quadrant A, B)
 - **Vibrato exercises (Quadrant A, B)**
 - Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)
7. **Did you like receiving a printed copy of the exercises to be done for homework? Explain.** "Yes. It helped me to know what to practise and what to focus on. It also helped me not to forget what I had to do."
8. **Was the format of the homework better/worse than last term? Explain.** "Better. There were less exercises involving markings that had to be made on the music and there was also less homework involving research."
9. **What is your opinion about the volume of work covered every week?** "The volume of work is more than last year, but that is good. It keeps one motivated to practise and it also enables one to progress faster."
10. **On a scale of 0 to 10 where 0 represents no progress and 10 represents marked progress, rate your progress this term.** "8"

11. Using the same scale, how would you have rated your progress last term? “7”
12. If you could change something, with regard to the homework exercises covered this term, what would you change? “I would prefer to complete a short questionnaire every week about the homework covered rather than keeping a diary. Last term’s feedback was better (A – liked, B – disliked, C – acceptable).”
13. Would you prefer to have lessons in this manner in the future? Explain. “Yes, but I would not like to keep a diary.”
14. Did you enjoy being a participant in this research? Motivate your answer. “Yes, it was a new challenge and also motivated me to practise harder. It also gave me a goal to strive for.”
15. Do you have any other comments that you would like to make? “No.”

Learner D

Questionnaire – Term 2

1. Did you like/dislike the exercises that you received for homework this past term? Explain. “Some of the exercises I liked and some of them I disliked. I mostly didn’t like the exercises that required lots of effort and accuracy, for example, vibrato exercises and technical exercises, because I’m quite lazy.”
2. What did you like about the homework? Circle as many as you like. (Learner D’s preferences are marked in bold)
 - The various methods used to practise scales (Quadrant A, B, C, D)
 - **Practising scales in rhythms for speed (Quadrant A, B, C, D)**
 - **Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)**
 - **Linking the quality of sound to a mental image (Quadrant C, D)**
 - **Linking the quality of sound to an emotion (Quadrant C, D)**
 - **Doing research on a composer or meaning of a title (Quadrant A, B)**
 - **Looking up the meaning of Italian words used in pieces (Quadrant A, B)**
 - **Doing research on the form of a piece (Quadrant A, B, D)**
 - **Playing the question/answer game (Quadrant A, B, C, D)**
 - **Playing pieces with piano accompaniment (Quadrant A, B, C, D)**
 - **Adding your own dynamics to pieces (Quadrant A, B, C, D)**
 - **Following dynamic indications as marked in the piece (Quadrant B, C)**
 - Determining what kind of bowing to use in specific pieces (Quadrant A, B)
 - Paying attention to the tempo indications (Quadrant B, C, D)
 - Following articulation markings (Quadrant A, B)
 - **Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)**
 - Practising with a metronome (Quadrant A, B)
 - **Marking phrases (Quadrant A, B, D)**
 - Practising one phrase at a time (Quadrant A, B, D)
 - **Highlighting repeated themes (Quadrant A, B, D)**
 - **Circling shifts (Quadrant A, B, D)**
 - **Practising shifts separately (Quadrant A, B, D)**
 - **Practising pieces in sections (Quadrant B, D)**
 - Practising technical exercises (Quadrant A, B)
 - Vibrato exercises (Quadrant A, B)
 - **Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)**
3. What did you dislike about the homework? Circle as many as you like. (Learner D’s less-preferred exercises appear in bold)
 - **The various methods used to practise scales (Quadrant A, B, C, D)**
 - Practising scales in rhythms for speed (Quadrant A, B, C, D)
 - Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)
 - Linking the quality of sound to a mental image (Quadrant C, D)
 - Linking the quality of sound to an emotion (Quadrant C, D)
 - Doing research on a composer or meaning of a title (Quadrant A, B)
 - Looking up the meaning of Italian words used in pieces (Quadrant A, B)
 - Doing research on the form of a piece (Quadrant A, B, D)
 - Playing the question/answer game (Quadrant A, B, C, D)
 - Playing pieces with piano accompaniment (Quadrant A, B, C, D)
 - Adding your own dynamics to pieces (Quadrant A, B, C, D)
 - Following dynamic indications as marked in the piece (Quadrant B, C)
 - **Determining what kind of bowing to use in specific pieces (Quadrant A, B)**
 - **Paying attention to the tempo indications (Quadrant B, C, D)**
 - **Following articulation markings (Quadrant A, B)**
 - Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)
 - Practising with a metronome (Quadrant A, B)
 - Marking phrases (Quadrant A, B, D)
 - **Practising one phrase at a time (Quadrant A, B, D)**
 - Highlighting repeated themes (Quadrant A, B, D)

- Circling shifts (Quadrant A, B, D)
 - Practising shifts separately (Quadrant A, B, D)
 - Practising pieces in sections (Quadrant B, D)
 - **Practising technical exercises (Quadrant A, B)**
 - **Vibrato exercises (Quadrant A, B)**
 - Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)
4. **Do you feel that you practised more (i) last year, (ii) first term 2008 or (iii) second term 2008? Why do you think was this the case?** “I definitely practised more during the second term of 2008 because people were telling me to and I don’t practise unless someone tells me to (only sometimes).”
 5. **Are you more or less motivated than before to practise? Explain.** “I am more motivated. Now that I am practising more, I do like to just pick the violin up and play. I am also more motivated to practise because I’m passionate about the violin and music in general.”
 6. **Were there exercises that you initially disliked or struggled with but with practise became more confident in and eventually liked? Can you circle these exercises?** (The exercises that Learner D marked, appear in bold)
 - **The various methods used to practise scales (Quadrant A, B, C, D)**
 - **Practising scales in rhythms for speed (Quadrant A, B, C, D)**
 - Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)
 - Linking the quality of sound to a mental image (Quadrant C, D)
 - Linking the quality of sound to an emotion (Quadrant C, D)
 - Doing research on a composer or meaning of a title (Quadrant A, B)
 - Looking up the meaning of Italian words used in pieces (Quadrant A, B)
 - Doing research on the form of a piece (Quadrant A, B, D)
 - Playing the question/answer game (Quadrant A, B, C, D)
 - Playing pieces with piano accompaniment (Quadrant A, B, C, D)
 - Adding your own dynamics to pieces (Quadrant A, B, C, D)
 - **Following dynamic indications as marked in the piece (Quadrant B, C)**
 - Determining what kind of bowing to use in specific pieces (Quadrant A, B)
 - **Paying attention to the tempo indications (Quadrant B, C, D)**
 - Following articulation markings (Quadrant A, B)
 - Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)
 - Practising with a metronome (Quadrant A, B)
 - Marking phrases (Quadrant A, B, D)
 - **Practising one phrase at a time (Quadrant A, B, D)**
 - Highlighting repeated themes (Quadrant A, B, D)
 - Circling shifts (Quadrant A, B, D)
 - **Practising shifts separately (Quadrant A, B, D)**
 - **Practising pieces in sections (Quadrant B, D)**
 - Practising technical exercises (Quadrant A, B)
 - Vibrato exercises (Quadrant A, B)
 - **Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)**
 7. **Did you like receiving a printed copy of the exercises to be done for homework? Explain.** “Yes, especially in the latest format. It made it easier to remember what to do because they were detailed just right for me.”
 8. **Was the format of the homework better/worse than last term? Explain.** “Better. One page was just simpler because you didn’t have to struggle with many pages.”
 9. **What is your opinion about the volume of work covered every week?** “I didn’t really cover that much work, but that was because I needed better time management.”
 10. **On a scale of 0 to 10 where 0 represents no progress and 10 represents marked progress, rate your progress this term.** “8”
 11. **Using the same scale, how would you have rated your progress last term?** “7”
 12. **If you could change something, with regard to the homework exercises covered this term, what would you change?** “I wouldn’t change anything.”
 13. **Would you prefer to have lessons in this manner in the future? Explain.** “Yes. My pieces improved as a result of the homework exercises. As my confidence in certain exercises I disliked increased, so I am sure that with further practice I would also gain confidence in other exercises that I still dislike. Receiving a printed copy of the homework also helped me to know what to practise and how to practise.”
 14. **Did you enjoy being a participant in this research? Motivate your answer.** “Yes. It gave me a good experience in seeing how I improved on my violin and how good my pieces sounded.”
 15. **Do you have any other comments that you would like to make?** “No.”

Learner E

Questionnaire – Term 2

1. **Did you like/dislike the exercises that you received for homework this past term? Explain.** “I liked them as they improved my skills, quality of sound and I enjoyed them.”

2. What did you like about the homework? Circle as many as you like. (Learner E's preferences appear in bold)
- The various methods used to practise scales (Quadrant A, B, C, D)
 - Practising scales in rhythms for speed (Quadrant A, B, C, D)
 - Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)
 - Linking the quality of sound to a mental image (Quadrant C, D)
 - Linking the quality of sound to an emotion (Quadrant C, D)
 - Doing research on a composer or meaning of a title (Quadrant A, B)
 - Looking up the meaning of Italian words used in pieces (Quadrant A, B)
 - Doing research on the form of a piece (Quadrant A, B, D)
 - Playing the question/answer game (Quadrant A, B, C, D)
 - Playing pieces with piano accompaniment (Quadrant A, B, C, D)
 - Adding your own dynamics to pieces (Quadrant A, B, C, D)
 - Following dynamic indications as marked in the piece (Quadrant B, C)
 - Determining what kind of bowing to use in specific pieces (Quadrant A, B)
 - Paying attention to the tempo indications (Quadrant B, C, D)
 - Following articulation markings (Quadrant A, B)
 - Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)
 - Practising with a metronome (Quadrant A, B)
 - Marking phrases (Quadrant A, B, D)
 - Practising one phrase at a time (Quadrant A, B, D)
 - Highlighting repeated themes (Quadrant A, B, D)
 - Circling shifts (Quadrant A, B, D)
 - Practising shifts separately (Quadrant A, B, D)
 - Practising pieces in sections (Quadrant B, D)
 - Practising technical exercises (Quadrant A, B)
 - Vibrato exercises (Quadrant A, B)
 - Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)
3. What did you dislike about the homework? Circle as many as you like. (Learner E's less-preferred exercises appear in bold)
- The various methods used to practise scales (Quadrant A, B, C, D)
 - Practising scales in rhythms for speed (Quadrant A, B, C, D)
 - Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)
 - Linking the quality of sound to a mental image (Quadrant C, D)
 - Linking the quality of sound to an emotion (Quadrant C, D)
 - Doing research on a composer or meaning of a title (Quadrant A, B)
 - Looking up the meaning of Italian words used in pieces (Quadrant A, B)
 - Doing research on the form of a piece (Quadrant A, B, D)
 - Playing the question/answer game (Quadrant A, B, C, D)
 - Playing pieces with piano accompaniment (Quadrant A, B, C, D)
 - Adding your own dynamics to pieces (Quadrant A, B, C, D)
 - Following dynamic indications as marked in the piece (Quadrant B, C)
 - Determining what kind of bowing to use in specific pieces (Quadrant A, B)
 - Paying attention to the tempo indications (Quadrant B, C, D)
 - Following articulation markings (Quadrant A, B)
 - Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)
 - Practising with a metronome (Quadrant A, B)
 - Marking phrases (Quadrant A, B, D)
 - Practising one phrase at a time (Quadrant A, B, D)
 - Highlighting repeated themes (Quadrant A, B, D)
 - Circling shifts (Quadrant A, B, D)
 - Practising shifts separately (Quadrant A, B, D)
 - Practising pieces in sections (Quadrant B, D)
 - Practising technical exercises (Quadrant A, B)
 - Vibrato exercises (Quadrant A, B)
 - Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)
4. Do you feel that you practised more (i) last year, (ii) first term 2008 or (iii) second term 2008? Why do you think was this the case? "I practised the same amount during the first two terms of this year which is way more than last year!"
5. Are you more or less motivated than before to practise? Explain. "More motivated, as I have set goals each week and it's more fun."
6. Were there exercises that you initially disliked or struggled with but with practise became more confident in and eventually liked? Can you circle these exercises? (The exercises that Learner E marked, appear in bold)
- The various methods used to practise scales (Quadrant A, B, C, D)
 - Practising scales in rhythms for speed (Quadrant A, B, C, D)
 - Making up a story that helps with the interpretation of a piece/study (Quadrant C, D)
 - Linking the quality of sound to a mental image (Quadrant C, D)
 - Linking the quality of sound to an emotion (Quadrant C, D)
 - Doing research on a composer or meaning of a title (Quadrant A, B)
 - Looking up the meaning of Italian words used in pieces (Quadrant A, B)
 - Doing research on the form of a piece (Quadrant A, B, D)

- Playing the question/answer game (Quadrant A, B, C, D)
 - Playing pieces with piano accompaniment (Quadrant A, B, C, D)
 - Adding your own dynamics to pieces (Quadrant A, B, C, D)
 - Following dynamic indications as marked in the piece (Quadrant B, C)
 - Determining what kind of bowing to use in specific pieces (Quadrant A, B)
 - Paying attention to the tempo indications (Quadrant B, C, D)
 - Following articulation markings (Quadrant A, B)
 - Playing with others in ensemble/orchestra/church band (Quadrant A, B, C, D)
 - Practising with a metronome (Quadrant A, B)
 - Marking phrases (Quadrant A, B, D)
 - Practising one phrase at a time (Quadrant A, B, D)
 - Highlighting repeated themes (Quadrant A, B, D)
 - Circling shifts (Quadrant A, B, D)
 - Practising shifts separately (Quadrant A, B, D)
 - Practising pieces in sections (Quadrant B, D)
 - **Practising technical exercises (Quadrant A, B)**
 - **Vibrato exercises (Quadrant A, B)**
 - **Using rhythms to improve co-ordination in pieces (Quadrant A, B, D)**
7. **Did you like receiving a printed copy of the exercises to be done for homework? Explain.** “Yes, it gives a much better overview and sets goals.”
 8. **Was the format of the homework better/worse than last term? Explain.** “I preferred it last term as the homework had specific questions I had to answer.”
 9. **What is your opinion about the volume of work covered every week?** “It was just the right amount!”
 10. **On a scale of 0 to 10 where 0 represents no progress and 10 represents marked progress, rate your progress this term.** “8”
 11. **Using the same scale, how would you have rated your progress last term?** “9 or 10”
 12. **If you could change something, with regard to the homework exercises covered this term, what would you change?** “I would change nothing.”
 13. **Would you prefer to have lessons in this manner in the future? Explain.** “Yes, I made more progress this way and stayed more motivated.”
 14. **Did you enjoy being a participant in this research? Motivate your answer.** “Yes, it taught me a lot, was fun and I made a lot of progress.”
 15. **Do you have any other comments that you would like to make?** “Besides saying ‘thank you’ for including me in this research and all the effort you put into it, I’d like to say it was a very nice experience in my ‘violin life’. It was a lot of fun (especially in the end when we gave a concert), it motivated and inspired me and improved my violin playing.”

Appendix E: Questionnaire given to the accompanists before the start of the experiment.

Questionnaire: Learner A's accompanist

1. **Did the learner attend all scheduled rehearsals?** "Yes."
2. **Was the learner always sufficiently prepared for the rehearsals? Explain.** "It looked like she knew what was going on in the music and what work she needed to do."
3. **What was the learner's attitude like during rehearsals?** "Open and ready to learn, although with some hesitation about her own ability."
4. **Did the learner seem motivated to correct mistakes and technical difficulties? Explain.** "She definitely tried, and there was some improvement."
5. **Was there an improvement in the learner's playing from one rehearsal to the next?** "Yes, at the end there was quite a positive improvement."
6. **Was the learner eager to arrange additional practices when her work was not up to date?** "Yes"
7. **Are there additional comments that you would like to make that have not been covered by the questionnaire? Please specify.** "No additional comments."

Questionnaire: Learner B's accompanist

1. **Did the learner attend all scheduled rehearsals?** "Not always."
2. **Was the learner always sufficiently prepared for the rehearsals? Explain.** "She only wanted to rehearse the pieces that she knew well and did not want to rehearse the pieces that she did not know."
3. **What was the learner's attitude like during rehearsals?** "Positive."
4. **Did the learner seem motivated to correct mistakes and technical difficulties? Explain.** "Yes."
5. **Was there an improvement in the learner's playing from one rehearsal to the next?** "Yes."
6. **Was the learner eager to arrange additional practices when her work was not up to date?** "She was very insecure."
7. **Are there additional comments that you would like to make that have not been covered by the questionnaire? Please specify.** "The learner doesn't have a lot of confidence in her playing abilities. She's scared and afraid to play in front of other people. She also does not want to rehearse a piece if she doesn't know it well enough."

Questionnaire: Learner C's accompanist

1. **Did the learner attend all scheduled rehearsals?** "Yes."
2. **Was the learner always sufficiently prepared for the rehearsals? Explain.** "She was sufficiently prepared and asked for help in certain parts when she had difficulties."
3. **What was the learner's attitude like during rehearsals?** "Positive."
4. **Did the learner seem motivated to correct mistakes and technical difficulties? Explain.** "She was motivated to correct problems and preferred to work on these parts on her own and not during rehearsals."
5. **Was there an improvement in the learner's playing from one rehearsal to the next?** "Definitely"
6. **Was the learner eager to arrange additional practices when her work was not up to date?** "Yes."
7. **Are there additional comments that you would like to make that have not been covered by the questionnaire? Please specify.** "I have enjoyed rehearsing with this positive learner. She has motivated me to improve my technique to keep up with her standard."

Questionnaire: Learner D's accompanist

1. **Did the learner attend all scheduled rehearsals?** "Yes."
2. **Was the learner always sufficiently prepared for the rehearsals? Explain.** "It seemed as though enough effort was being put into the preparation. I would have liked to see more. There was no doubt potential for more, but she did prepare adequately."
3. **What was the learner's attitude like during rehearsals?** "Quite open and ready to learn more."
4. **Did the learner seem motivated to correct mistakes and technical difficulties? Explain.** "Yes, although I felt there was a little lack of self-confidence to try harder, or perhaps it was lack of drive!"
5. **Was there an improvement in the learner's playing from one rehearsal to the next?** "Yes, slight though. She was almost ready for the exam, thus only finishing touches required."
6. **Was the learner eager to arrange additional practices when her work was not up to date?** "Yes."
7. **Are there additional comments that you would like to make that have not been covered by the questionnaire? Please specify.** "No additional comments."

Questionnaire: Learner E's accompanist

1. **Did the learner attend all scheduled rehearsals?** "Yes."
2. **Was the learner always sufficiently prepared for the rehearsals? Explain.** "Could have been better! If she was more focussed, the preparation would have been better. She had good intonation though, but it was clear that more work could have been done."
3. **What was the learner's attitude like during rehearsals?** "A mixed basket! To be very honest, it seemed as if she used a bit of discouragement to cover up that she simply had not done the work. I could be wrong. She seemed like a typical teenager struggling to find her feet in life!"
4. **Did the learner seem motivated to correct mistakes and technical difficulties? Explain.** "Yes. More motivated than actually accomplishing the goal, although there definitely was some form of improvement."
5. **Was there an improvement in the learner's playing from one rehearsal to the next?** "Yes, also slight!"
6. **Was the learner eager to arrange additional practices when her work was not up to date?** "I didn't really perceive that she was eager."
7. **Are there additional comments that you would like to make that have not been covered by the questionnaire? Please specify.** "No additional comments."

Appendix F: Questionnaire given to the accompanists at the end of the experiment.

Questionnaire: Learner A's accompanist

Please note: All questions referring to “the previous time that you accompanied her” refers to the rehearsals you had with the learner last year in preparation for her exam.

1. **Did the learner attend all scheduled rehearsals?** “Yes.”
2. **Was the learner always sufficiently prepared for the rehearsals? Explain.** “Yes”
3. **Did the learner seem better/worse prepared than the previous time that you accompanied her?** “About the same.”
4. **What was the learner's attitude like during rehearsals?** “Positive, willing to learn.”
5. **Is the learner's attitude different to the previous time that you accompanied her? Please explain your answer.** “The learner's attitude was the same as before.”
6. **Did the learner seem motivated to correct mistakes and technical difficulties? Explain.** “Yes, she tried to the best of her ability.”
7. **Was there an improvement in the learner's playing from one rehearsal to the next?** “Absolutely. In the Rachmaninoff there was a big improvement, in the modern piece less and the Baroque piece, the least.”
8. **Was the learner eager to arrange additional practices when her work was not up to date?** “Yes.”
9. **Do you think that the learner's playing is different to the previous time that you accompanied her (last year)? If different, can you explain in what way it is different?** “The musicianship/musicality came out stronger. Technically the pieces that she played now (2008) are more difficult, but she managed them. Overall there is improvement albeit slight.”
10. **Are there additional comments that you would like to make that have not been covered by the questionnaire? Please specify.** “The biggest challenge is her psyche, which is hindering her potential for growth. How to gain confidence is the biggest question. So, as far as this learner is concerned, there are improvements in small areas but on the whole I didn't sense movement into a more positive setting. I also think personal problems have prevented growth, or perhaps the choice of pieces wasn't for her!”

Questionnaire: Learner B's accompanist

Please note: All questions referring to “the previous time that you accompanied her” refers to the rehearsals you had with the learner last year in preparation for her exam.

1. **Did the learner attend all scheduled rehearsals?** “Yes.”
2. **Was the learner always sufficiently prepared for the rehearsals? Explain.** “Mostly. At the start of our rehearsals this year, she only rehearsed one piece at a time.”
3. **Did the learner seem better/worse prepared than the previous time that you accompanied her?** “Better prepared.”
4. **What was the learner's attitude like during rehearsals?** “Positive.”
5. **Is the learner's attitude different to the previous time that you accompanied her? Please explain your answer.** “She seemed like a different person. She went to greater lengths to arrange rehearsals and these occurred more frequently than they had last year.”
6. **Did the learner seem motivated to correct mistakes and technical difficulties? Explain.** “Yes, she rehearsed the sections where she made mistakes.”
7. **Was there an improvement in the learner's playing from one rehearsal to the next?** “Yes.”
8. **Was the learner eager to arrange additional practices when her work was not up to date?** “Yes, she was more communicative in this regard.”
9. **Do you think that the learner's playing is different to the previous time that you accompanied her (last year)? If different, can you explain in what way it is different?** “Her playing has improved. She plays with more confidence. Where she previously did not have the confidence to even tune her violin, she now tuned before the start of each rehearsal.”
10. **Are there additional comments that you would like to make that have not been covered by the questionnaire? Please specify.** “There was a clear improvement in the attitude and confidence level of the learner.”

Questionnaire: Learner C's accompanist

Please note: All questions referring to “the previous time that you accompanied her” refers to the rehearsals you had with the learner last year in preparation for her exam.

1. **Did the learner attend all scheduled rehearsals?** “Yes.”
2. **Was the learner always sufficiently prepared for the rehearsals? Explain.** “Yes, she worked on her own.”
3. **Did the learner seem better/worse prepared than the previous time that you accompanied her?** “She was better prepared.”

4. **What was the learner's attitude like during rehearsals?** "Her attitude was positive."
5. **Is the learner's attitude different to the previous time that you accompanied her? Please explain your answer.** "No, she has always been motivated to do her best."
6. **Did the learner seem motivated to correct mistakes and technical difficulties? Explain.** "Yes, she asked for help and was willing to work on difficulties."
7. **Was there an improvement in the learner's playing from one rehearsal to the next?** "Yes, definitely."
8. **Was the learner eager to arrange additional practices when her work was not up to date?** "Yes."
9. **Do you think that the learner's playing is different to the previous time that you accompanied her (last year)? If different, can you explain in what way it is different?** "Her playing is different. She enjoys her pieces, her technique has improved and she plays with more confidence."
10. **Are there additional comments that you would like to make that have not been covered by the questionnaire? Please specify.** "Learner C's interpretation is more spontaneous and she enjoys playing the violin. It is a pleasure to accompany a learner like this."

Questionnaire: Learner D's accompanist

Please note: All questions referring to "the previous time that you accompanied her" refers to the rehearsals you had with the learner last year in preparation for her exam.

1. **Did the learner attend all scheduled rehearsals?** "Yes."
2. **Was the learner always sufficiently prepared for the rehearsals? Explain.** "The learner was very well prepared."
3. **Did the learner seem better/worse prepared than the previous time that you accompanied her?** "She was MUCH better prepared than before."
4. **What was the learner's attitude like during rehearsals?** "Extremely positive."
5. **Is the learner's attitude different to the previous time that you accompanied her? Please explain your answer.** "She seemed more motivated and more enthusiastic about the violin."
6. **Did the learner seem motivated to correct mistakes and technical difficulties? Explain.** "Yes, and she also understood how to do the necessary corrections."
7. **Was there an improvement in the learner's playing from one rehearsal to the next?** "Yes, slightly because the pieces were basically ready for performance."
8. **Was the learner eager to arrange additional practices when her work was not up to date?** "Yes."
9. **Do you think that the learner's playing is different to the previous time that you accompanied her (last year)? If different, can you explain in what way it is different?** "There is a marked difference. She plays with confidence, con brio!"
10. **Are there additional comments that you would like to make that have not been covered by the questionnaire? Please specify.** "It was as if something has 'clicked' in her mind and she's excelling! Very impressed here..."

Questionnaire: Learner E's accompanist

Please note: All questions referring to "the previous time that you accompanied her" refers to the rehearsals you had with the learner last year in preparation for her exam.

1. **Did the learner attend all scheduled rehearsals?** "Yes."
2. **Was the learner always sufficiently prepared for the rehearsals? Explain.** "More or less, yes."
3. **Did the learner seem better/worse prepared than the previous time that you accompanied her?** "She was better prepared."
4. **What was the learner's attitude like during rehearsals?** "Very good, willing to learn!"
5. **Is the learner's attitude different to the previous time that you accompanied her? Please explain your answer.** "Yes, her attitude is SO much more positive than before."
6. **Did the learner seem motivated to correct mistakes and technical difficulties? Explain.** "Yes, she also knew how to correct these."
7. **Was there an improvement in the learner's playing from one rehearsal to the next?** "There was a slight improvement."
8. **Was the learner eager to arrange additional practices when her work was not up to date?** "Yes"
9. **Do you think that the learner's playing is different to the previous time that you accompanied her (last year)? If different, can you explain in what way it is different?** "Her playing is much better, both technically and musically."
10. **Are there additional comments that you would like to make that have not been covered by the questionnaire? Please specify.** "It seemed as though she has tasted success and is sold on what she is doing or maybe she is getting a grip on personal issues. Whatever the case, she is a different player to last year! A joy to see. She wrote excellent programme notes for her house concert. Learner E shows initiative and involvement."

